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NATURAL MUSIC COURSE

MELODIC SECOND READER

FREDERIC H. RIPLEY
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Natural Music Course

MELODIC SECOND READER

BY

FREDERIC H. RIPLEY

PRINCIPAL OF THE LONGFELLOW SCHOOL, BOSTON

AND

THOMAS TAPPER

LECTURER ON MUSIC AT THE INSTITUTE OF MUSICAL ART
OF THE CITY OF NEW YORK

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MELODIC SECOND READER

W. P. 3

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SUMMER-TIME.

WILLIAM ALLINGHAM. CHARLES FONTEYN MANNEY.

Rather slowly, gently.

1. O Spir - it of the Sum - mer-time! Bring back the ros - es
2. Bring back the sing - ing and the scent Of mead-ow - lands at

softly.

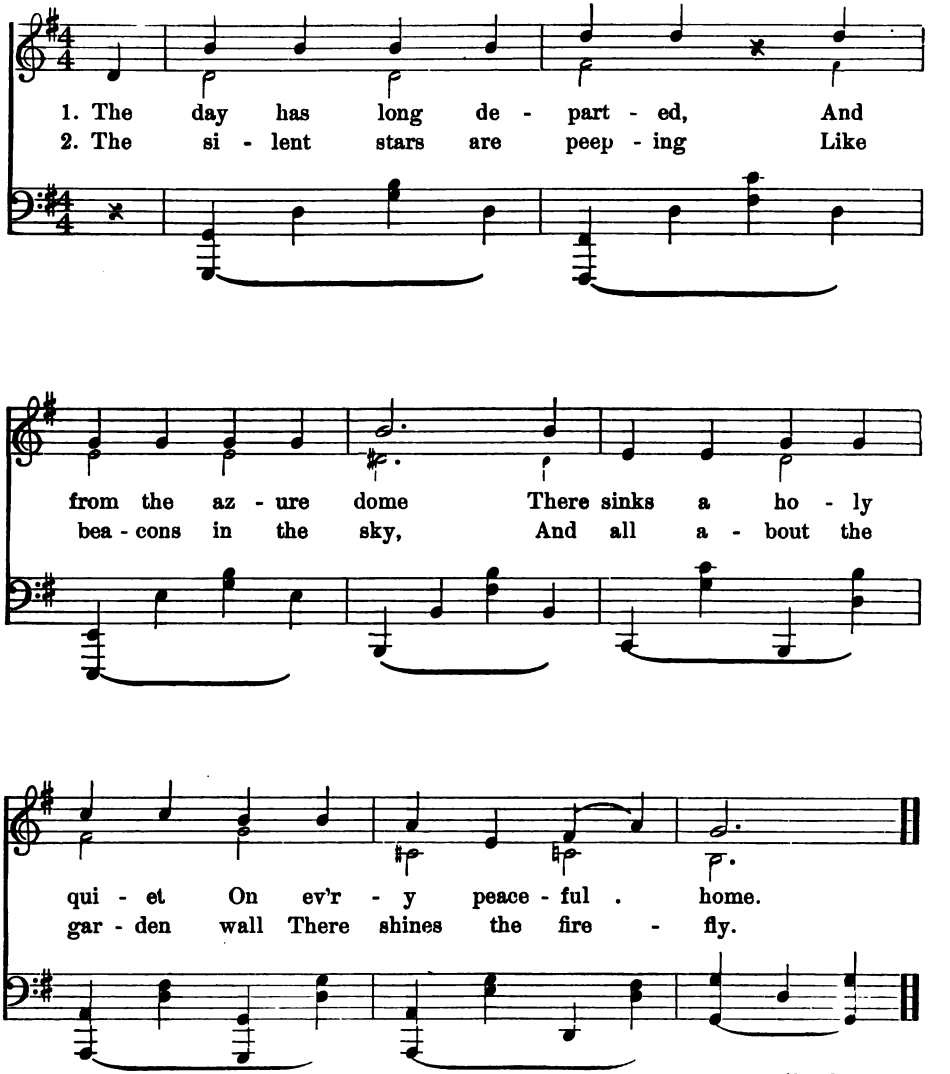
to the dells; The swal - low from her dis - tant clime, The
dew - y prime; Oh, bring a - gain my heart's con - tent, Thou

retard.

hon - ey - bee from drow - sy cells, O Spir - it of the Sum - mer-time!
Spir - it of the Sum-mer-time. Thou Spir - it of the Sum - mer-time!

EVENSONG.

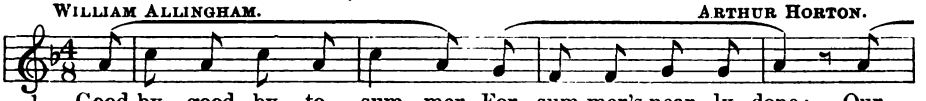
HAMLIN E. COGSWELL.



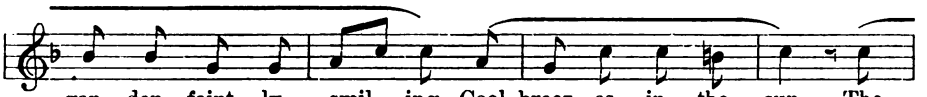
Mel. Second Rd.

GOOD-BY, GOOD-BY TO SUMMER.

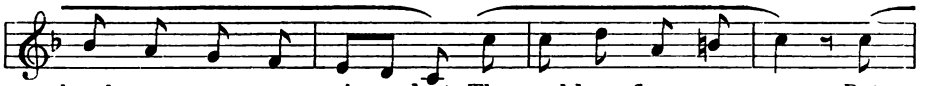
WILLIAM ALLINGHAM. ARTHUR HORTON.



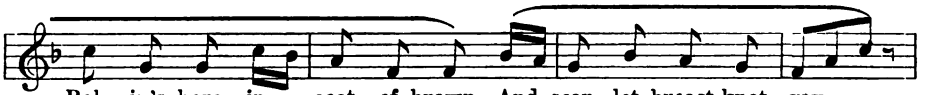
1. Good-by, good-by to sum-mer, For sum-mer's near-ly done; Our
2. Bright yel-low, red, and or-ange, The leaves come down in hosts; The
3. The fire-side for the crick-et, The wheat-stack for the mouse, When



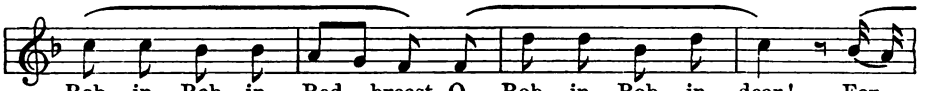
gar-den faint-ly smil-ing, Cool breez-es in the sun. The
trees are In-dian prin-ces, But soon they'll turn to ghosts. The
wea-ry night-winds whis-tle, And moan all round the house; The



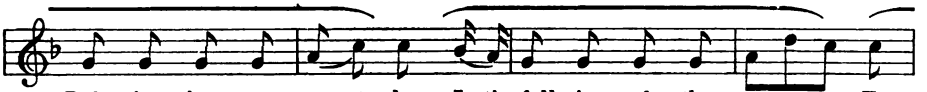
thrush-es now are si-lent, The swal-lows flown a-way, But
leath'r-y pears and ap-ples Hang rus-set on the bough; It's
frost-y ways like i-ron, The branch-es plum'd with snow — A-



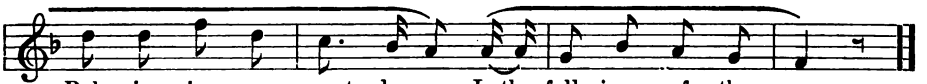
Rob-in's here in coat of brown And scar-let breast knot gay.
au-tumn, au-tumn, au-tumn late, 'Twill soon be win-ter now.
las! in win-ter, dread and dark, Where can poor Rob-in go?



Rob-in, Rob-in Red-breast, O Rob-in, Rob-in dear! For
Rob-in, Rob-in Red-breast, O Rob-in, Rob-in dear! And
Rob-in, Rob-in Red-breast, O Rob-in, Rob-in dear! And a



Rob-in sings so sweet-ly In the fall-ing of the year. . . For
what will this poor Rob-in do For pinch-ing days are near, . . And
crumb of bread for Rob-in, His lit-tle heart to cheer; . . And



Rob-in sings so sweet-ly In the fall-ing of the year.
what will this poor Rob-in do, For pinch-ing days are near?
a crumb of bread for Rob-in, His lit-tle heart to cheer.

Mel. Second Rd.

THE FAIRY PAINTER.

Merrily.

WALTER H. AIKEN.

1. There is a fair - y paint - er Who has
2. He comes when we are fast a - sleep, And
3. And turns them in - to great tall men, With

late - ly been a - round; . . But where he stays at
paints the win - dow pane, . . With fair - y trees and
beards and frost - y hair, . . . But when we go and

day . . time, We chil - dren have not found. . . .
snow - white flow'rs And then he comes a - gain. . . .
hunt for him He is not a - ny - where. . . .

f

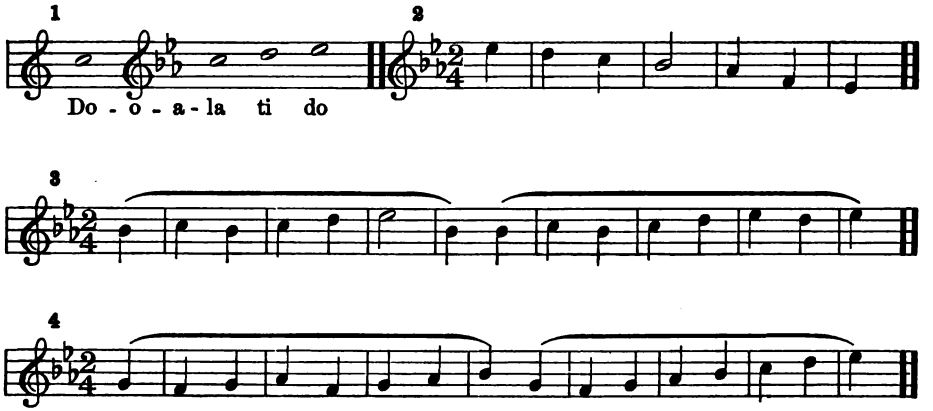
Mel. Second Rd.

Studies in Scale Successions.

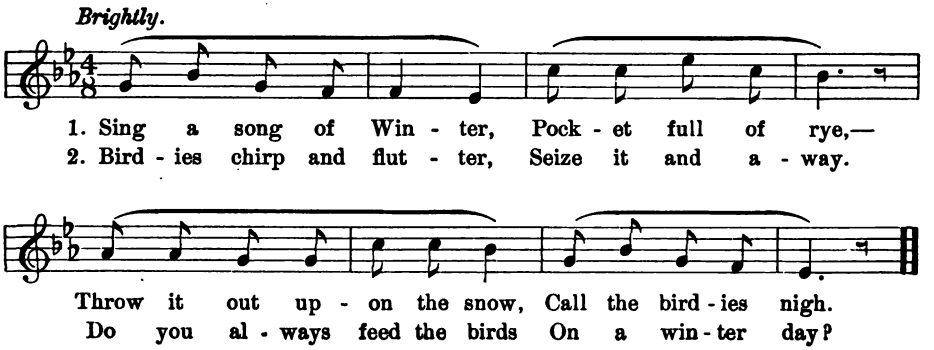
♩ ♩ = 𝅗𝅥

Scale Exercises.

These exercises are to be sung by the class as a whole, and by each pupil alone. Sing with the syllables until the order of the scale tones is fully established. Mark the meter by pressing the finger on the desk for each beat.



A WINTER SONG.



Mel. Second Rd.

THE PICNIC.

FLORENCE HOARE. JOSEPH L. ROECKEL.

With moderate speed.

1. Oh, will you come to din-ner, please, With-in the leaf-y glade, Where
2. You must not fret, you must not frown, If salt there should not be. If
3. And when our feast shall fin-ished be, And we must home-ward go, We'll

dain-ty white be-neath the trees Our din-ner cloth is laid. The
naugh-ty spi-ders should come down, Or wasps be rath-er free. Such
join our hands and grate-ful-ly Our sim-ple praise shall flow. Then

birds are sing-ing in the trees, The flow'rs are ver-y sweet, And
things our pleas-ure can-not mar, And nev-er cause a tiff. 'Tis
fold the cloth, like moth-er does, And clear our plates a-way, Now

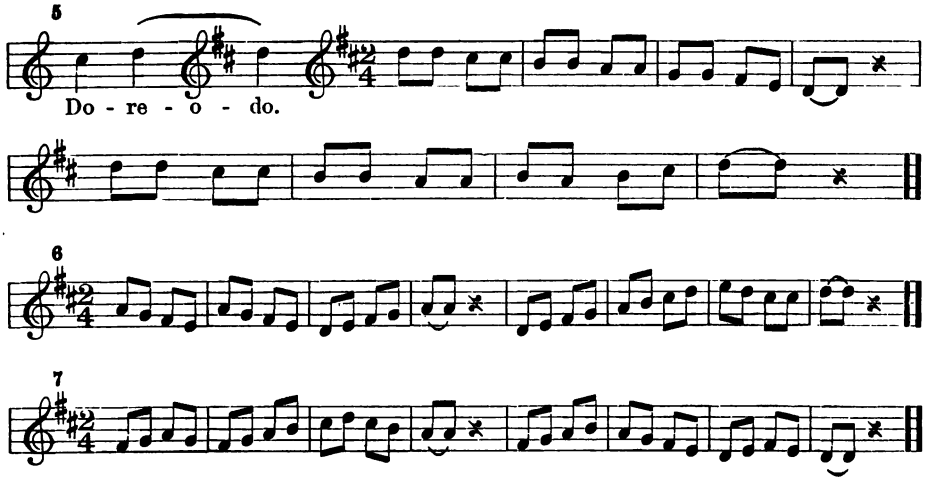
moth-er's cakes and moth-er's pies Are ver-y good to eat.
on-ly grown-up par-ties are So ver-y, ver-y stiff.
don't you think our pic-nic was A great suc-cess to-day?

Mel. Second Rd.

The Divided Beat.

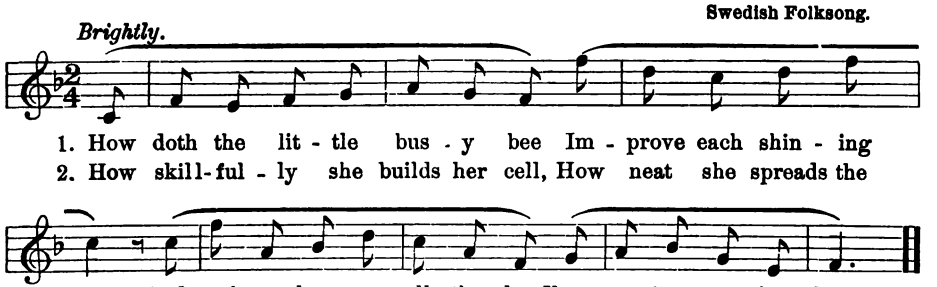
♪ ♪ = ♩

These exercises illustrate two tones to one beat; they are to be sung by the class and by each pupil alone. The teaching should be directed to the marking of the meter. To sing the exercises is not enough, the singing must be accompanied by correct marking of the measure. Hold the finger down while two tones are given, then raise it slightly and quickly and press it down again, holding it while two more tones are sung.



INDUSTRY.

Swedish Folksong.



Mel. Second Rd.

WITH MOTHER.

FLORENCE HOARE. JOSEPH L. ROECKEL.

Slowly.

1. When tired of play - ing we have grown With
2. Her voice is al - ways kind and low, Her
3. And some - times if she goes a - way, Ah!

dolce.

doll or blocks or ball, To get dear Moth - er
words so clear and plain, That if we have been
then her love we miss, It does seem such a

all a - lone Is ni - cer far than all. Up -
cross, you know, She makes us good a - gain. And
long, long day With - out a smile or kiss, And

Mel. Second Rd.

on her knee we love to climb And feel her arms a -
no one else can mend a ball Or make a kite to
just to have her love us so Is all that's best on

round, We think her "Once up - on a time"—Is
go, There is not a - ny - thing at all That
earth, Ah! none can but her chil - dren know What

slower.

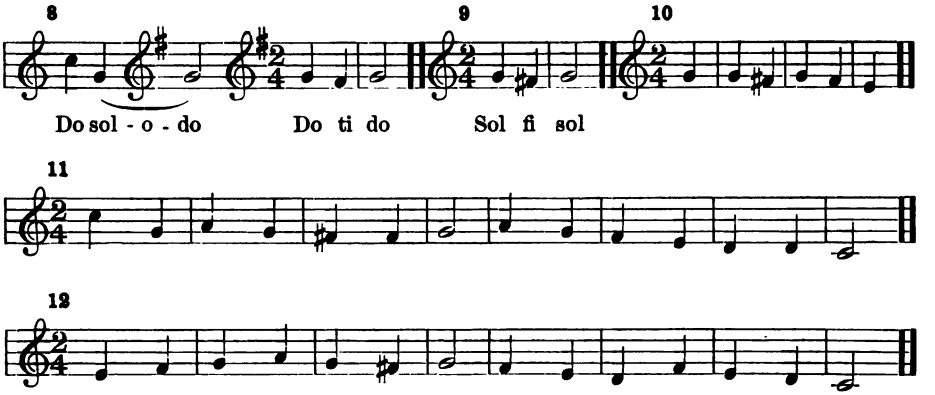
just the sweet - est sound, Is just the sweet - est sound!
Moth - er does not know, That Moth - er does not know!
Moth - er's love is worth, What Moth - er's love is worth!

rall. *sf*

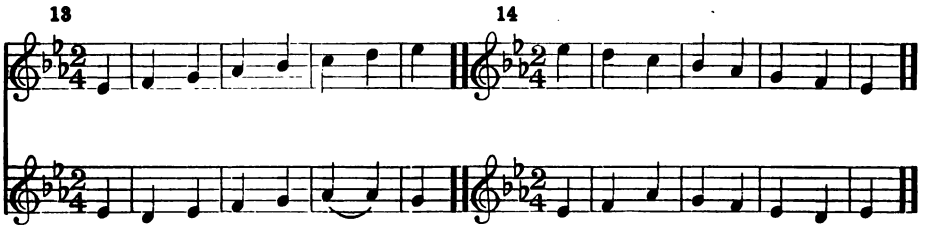
The Chromatic, Sharp Four.

♩ ♩ = 𝅗𝅥

To teach the effect of sharp four, or Fi. Sing Do ti do, with loo, loo, loo. Change from loo, loo, loo, to Sol Fi Sol.

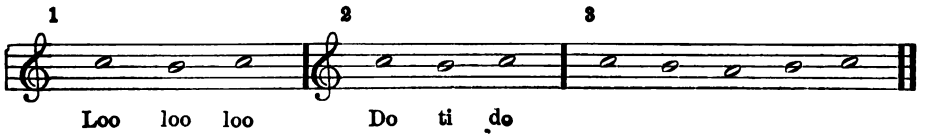


Studies in Two Part Music.



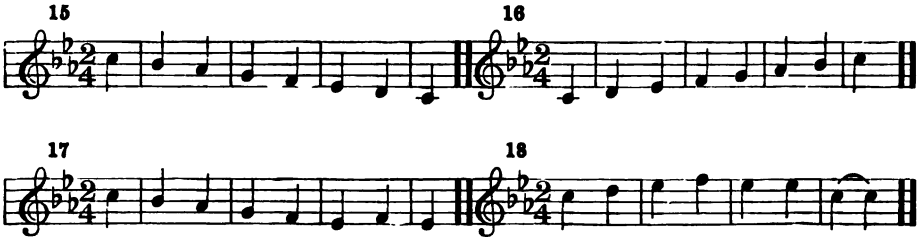
Tone Study.

The teacher sings: The children sing:

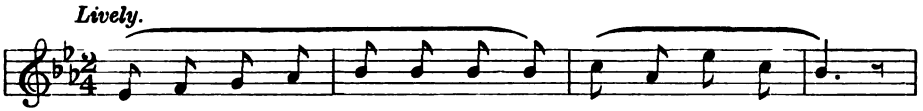


Studies in Minor.

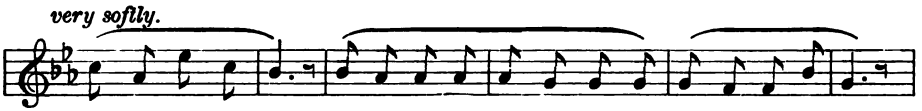
The scale from **La** to **La** is called the minor scale. The following exercises are in the minor scale.



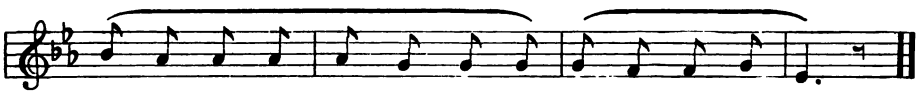
FOX AND GOOSE.



1. Fox, you've stol - en my grey gan - der, Bet - ter bring him back!
2. Soon he will, his ri - fle show-ing, Shoot you in the head!
3. Lit - tle fox, be - ware, there's dan - ger, Thiev - ing will not do!



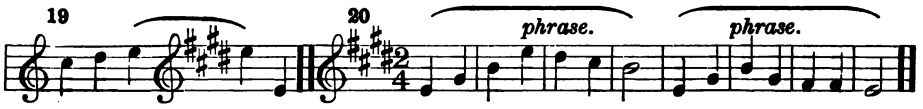
Bet-ter bring him back! There's a hunter watching yonder, He is on your track,
Shoot you in the head! Fast the red drops will be flowing, You will then be dead,
Thiev-ing will not do! Bet - ter be to goose a stranger, Mouse is best for you,



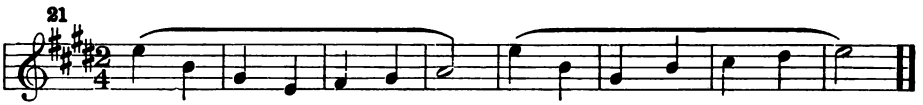
There's a hunt - er watch - ing yon - der, He is on your track.
Fast the red drops will be flow - ing, You will then be dead.
Bet - ter be to goose a stran - ger, Mouse is best for you.

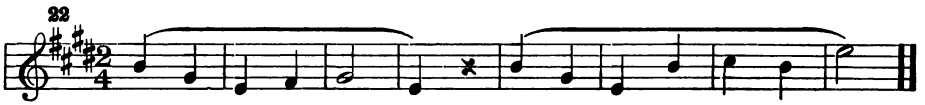
The Phrase and Period.

These exercises are for practice on the tones of the tonic chord. Call attention to the fact that the exercises consist of two *phrases* which begin precisely alike. Two phrases thus united form a period.

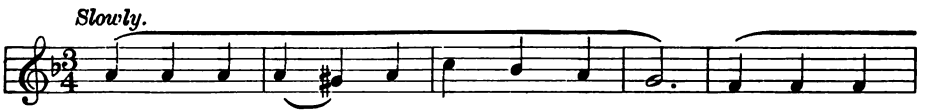


Do re mi - i - o - do do

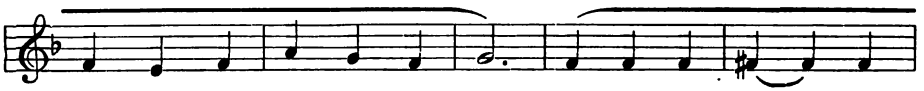




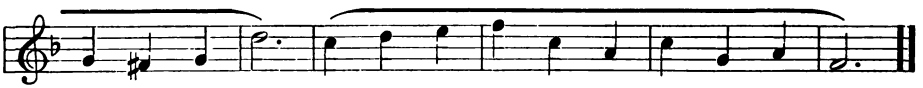
PRIMROSES.



1. Prim - ros - es, prim-ros - es, where have you lain? Sum - mer and
2. Was it the blue - bird, when he flew south, Took a bright



Au - tumn I sought you in vain; Win - ter is gone a - gain,
yel - low bud off in his mouth? Was it the rob - in,



mead-ows are green; Prim - ros - es, prim - ros - es, where have you been?
when he flew here, Brought in the prim - ros - es, gold - en and dear?

Mel. Second Rd.

TWINKLE, TWINKLE, LITTLE STAR.

JANE TAYLOR. J. W. ELLIOTT. (ARR.)

Slowly and quietly.

1. Twin-kle, twin-kle, lit - tle star, How I won-der what you are! Up a -
2. When the blaz-ing sun is gone, When he noth-ing shines up -on, Then you
3. Then the trav-'ler in the dark Thanks you for your ti - ny spark: How could

p *cres.*

bove the world so high, Like a dia - mond in the sky.
show your lit - tle light, Twin - kle, twin - kle all the night.
he see where to go, If you did not twin - kle so?

ten.

DAY DAWN.

1. Ten - der - ly shine, col - or di - vine, Rose hue of morn - ing
2. Blue skies a - bove Sym - bol of love: Heav'n's love now holds us,
3. Birds on the wing Joy - ful - ly sing Bright feath - ers glan - cing

All heav'n a - dorn - ing, Ten - der - ly shine, Col - or di - vine.
Ten - der - ly folds us, Blue skies a - bove, Sym - bol of love.
Where boughs are dan - cing, Far on the wing Birds gay - ly sing.

SNOWFLAKES.

FREDERIC H. COWEN.

Softly.

1. When-e'er a snow-flake leaves the sky, It turns and turns to say, "Good-by, Good-by, dear cloud, so cool and gray, Good-by, dear cloud, so cool and gray!" Then light-ly trav-els on its way.

2. And when a snow-flake finds a tree, "Good day!" it says, "good day to thee! Thou art so bare and lone-ly, dear, Thou art so bare and lone-ly, dear, I'll rest and call my com-rades here."

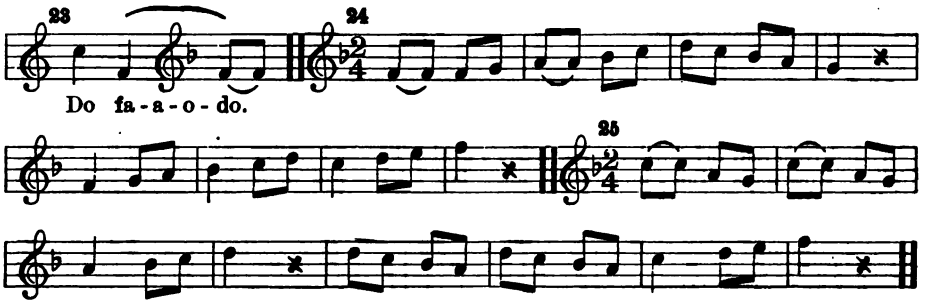
p

p

The Motive (♪♪ ♪♪)

♪ ♪ = ♩

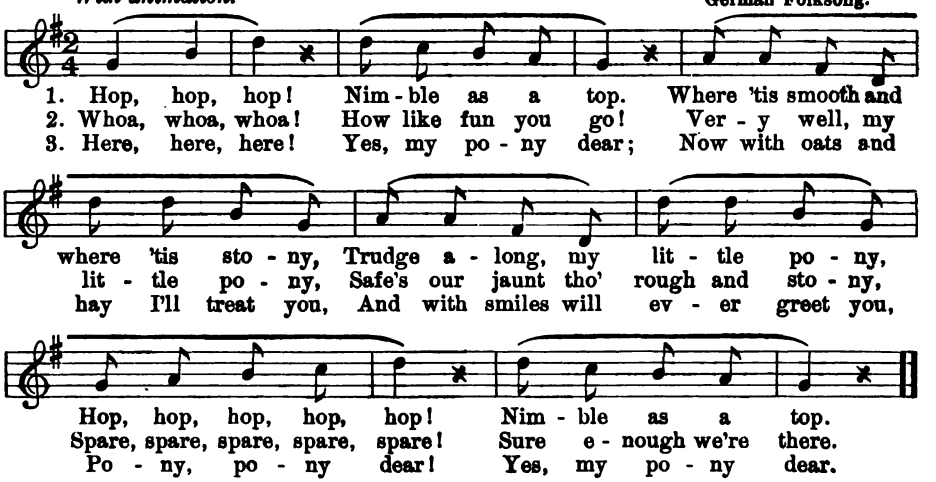
The purpose of these exercises is to teach the motive formed by a long tone followed by two short ones in the same measure. Each long tone is shown by the tie (♪♪) to contain the value of two short tones. Sing the long tone so that the full value is felt. See that the *beating* or marking the meter is carefully observed by each individual.



HOBBY HORSE.

With animation.

German Folksong.



HEDGE ROSES.

Translated from
J. W. VON GOETHE.

FRANZ SCHUBERT, Op. 3, No. 3.
Arranged by CHARLES FONTEYN MANNEY.

Gracefully.

p

1. In the hedge a boy es - pied Pret - ty blush-ing ro - ses,
2. Then he says "I'll gath - er thee, Fair - est of the ro - ses,
3. Still the rude boy pulls a - way This fair queen of ro - ses,

Fresh and bright, the morn-ing's pride, To ad - mire he turns a - side,
Rose says "Bet - ter let me be, Or you will get stung by me,"
With a wound he has to pay, But in vain the rose does pray,

louder.

And to pluck pro - pos - es.
Then her thorns dis - clos - es.
Or her thorns op - pos - es.

very softly. retard.

Ro - ses, ro - ses, ro - ses red,

quicker.

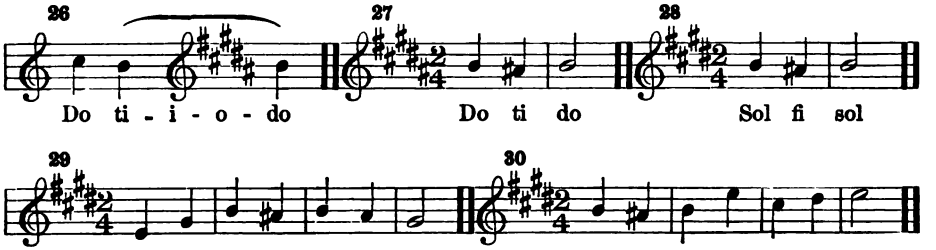
PIANO.

Pret - ty, blush - ing ro - ses.

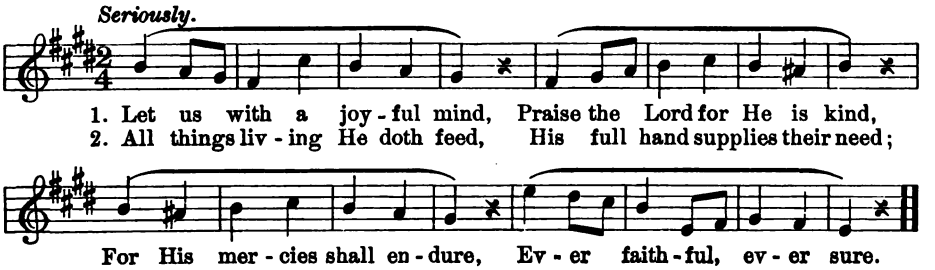
Mel. Second Rd.

Study of Sharp Four.

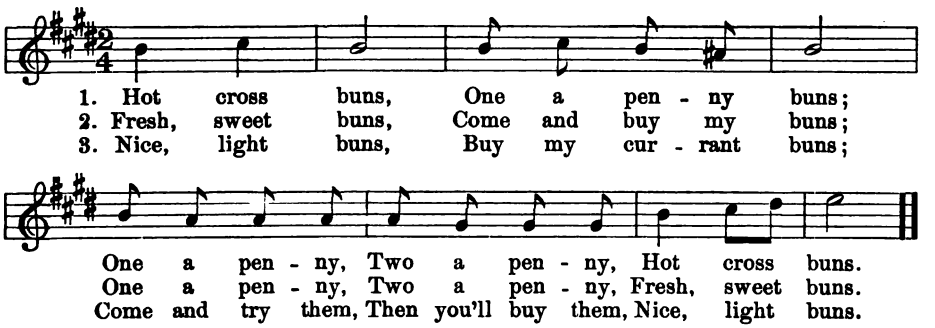
Review the effect of sharp four. Do not explain the representation, but accustom the children to note that a chromatic sign before Fa invariably indicates Fi. Use the exercises for individual tests, after the class as a whole sing them freely.



EVER FAITHFUL.



HOT CROSS BUNS.



Mel. Second Rd.

BED TIME.

MILDRED TRAVERS ANDERSON. DANIEL PROTHEROE.

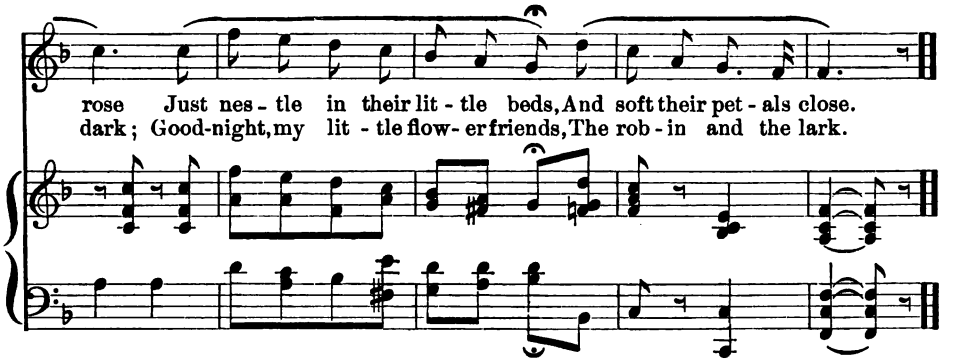
Plaintively.

1. I won-der where the sun has gone, I can-not see his
2. The woods are ver - y, ver - y still, But in the trees on

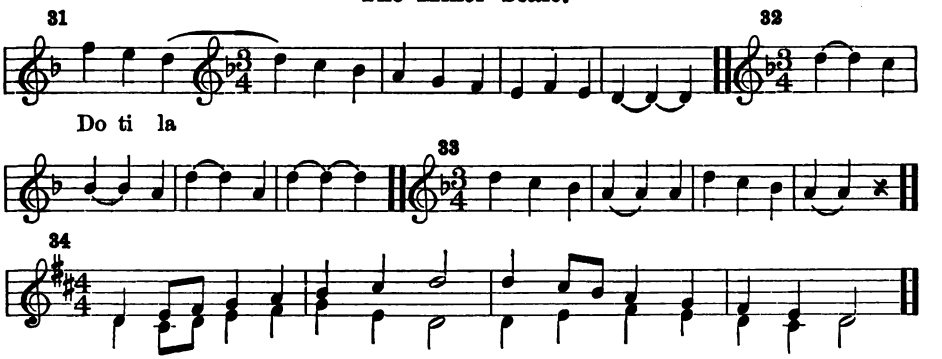
head. I guess it must be sleep - y time, And he's gone off to
high, They say the bird - ies sing a song, An eve - ning lul - la -

bed; And when he's sure the flow - ers fair, The lil - y and the
by. They're all a - sleep be - fore the night Comes down so big and

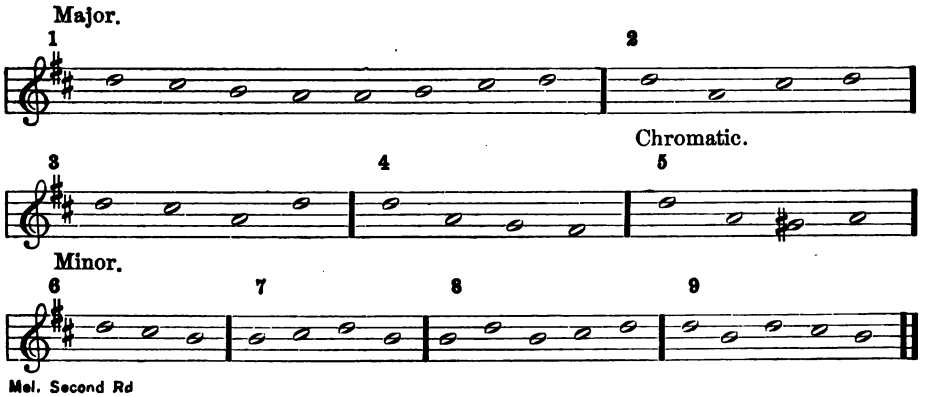
Mel. Second Rd.



The Minor Scale.



Dictation.



Mel. Second Rd

DUSTING DAY.

MILDRED TRAVERS ANDERSON. DANIEL PROTHEROE.

In moderate speed.

1. Some -
2. But

Moderato.

times I'm ve - ry, ve - ry cross, When-e'er the wind blows strong, Be -
moth - er said I should not mind, For it is Na - ture's way, She

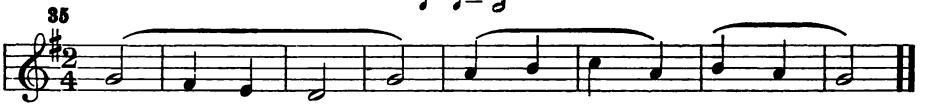
cause he fills my eyes with dust, And makes me feel all wrong.
sends the wind from out the sky, To help on Dust - ing Day.

Mel. Second Rd.

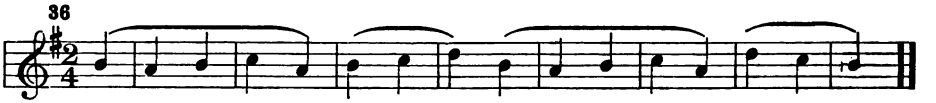
The Phrase.

♩ ♩= 𝅗𝅥

35



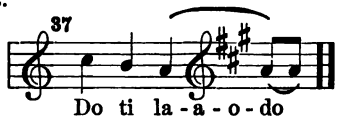
36



The Motive.

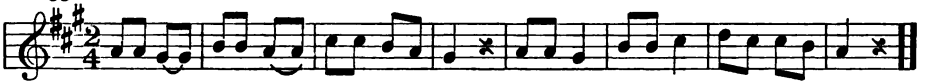
Here the motive is formed by combining two short tones. This figure, like the previous one, (see Exercise 24) should be studied until the sight of the representation instantly suggests the rhythm. See that each child beats correctly as he sings. Use the exercises for individual test.

37

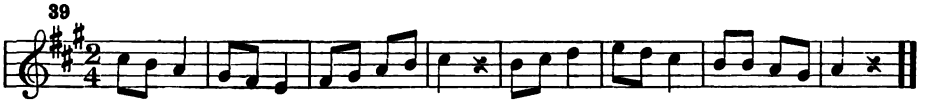


Do ti la - a - o - do

38

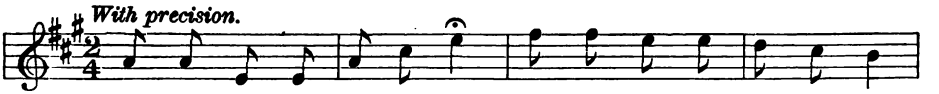


39

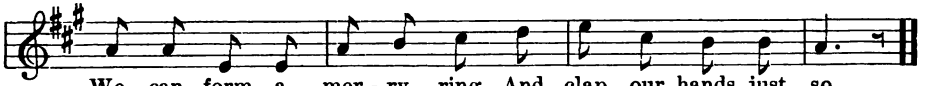


MARCHING.

With precision.



1. We can march and we can sing, As a - round the room we go,
2. We can play and we can run, When there comes a hol - i - day.



We can form a mer - ry ring, And clap our hands just so.
We can have a lot of fun, And mer - ry be and gay.

DREAMS.

Lady Arthur Hill.

Slowly.

1. Be - yond, be - yond the moun-tain line, The grey - stone and the
2. Its fruits are all like ru - bies rare, Its streams are clear as
3. Oh, dear! they say if I could stand Up - on those dis - tant

Andantino.

p

bould - er, Be - yond the growth of dark green pine, That
glass - es; There gold - en cas - tles hang in air, And
ledg - es, I should but see on eith - er hand, Plain

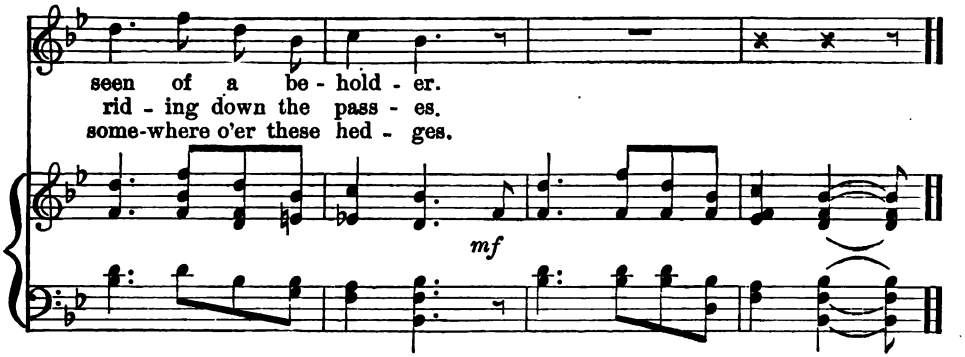
mf

softer.

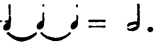
crowns its western shoul-der, There lies that fair - y land of mine, Un-
pur - ple grapes in mass-es, And no - ble knights and la - dies fair Come
fields and dusk - y hedg - es: And yet I know my fair - y land Lies

p

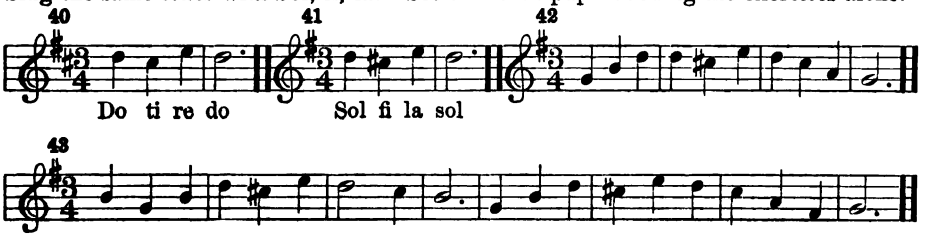
Mel. Second Rd.



The Sharp Inflex.

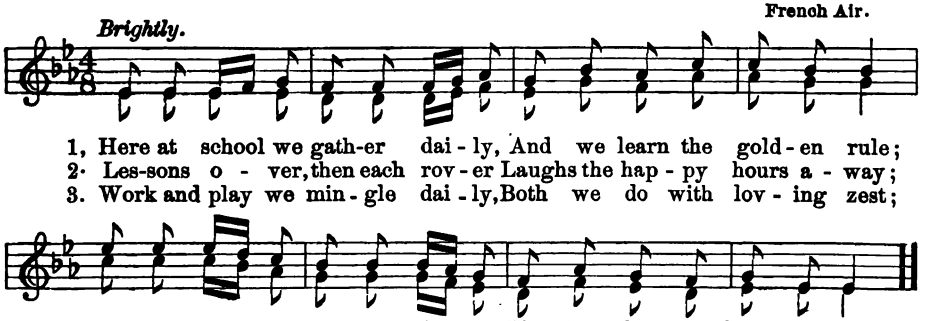


Sol, fi, la — sounds like Do, ti, re. Teach Do, ti, re, sing it with loo, loo, loo. Sing the same tones with Sol, fi, la. See that each pupil can sing the exercises alone.



WORK AND PLAY.

French Air.



Mel. Second Rd.

THE SNOWFLAKE DANCE.

GRACE WILBUR CONANT.

As fast as the words can be sung clearly.

1. The snow - flakes dance in the win - try air, When the
2. We chil - dren dance in our warm bright room, Though the

Ped. *Ped.*

sky is cold and gray. Gay lit - tle snowflakes, they don't care, They
sky is cold and gray, Gay lit - tle chil-dren, we don't care, For

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

slower.

wouldn't come out if the sky were fair, That isn't a snow-flake's way!
we shall go out when the sky is fair, For that is the chil-dren's way!

rit.

Ped. *Ped.* *Ped.*

Mel. Second Rd.

REFRAIN.

Dance, snow-flakes, dance, For the sky will soon be blue, And the

lightly.

a tempo.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

sun peep out with mer - ry glance, Dance, lit-tle snowflakes, we dance too.

Ped. *Ped.* ✱

Copyright, 1904, by GRACE WILBUR CONANT.

THE EVENING STAR.

HOFFMANN VON FALLERSLEBEN. ROBERT SCHUMANN.

Slowly.

1. O Star in the sky, Thy clear spark - ling eye Shines
2. Shine out in the blue, So stead - y and true, You

out in the dark - ness, Shines down from on high.
dear lit - tle star - beams, I would I were you.

THE SUNRISE WAKES THE LARK.

CHRISTINA GEORGINA ROSSETTI. H. CLOUGH-LEIGHTER.

Brightly and cheerily.

1. The sun - rise wakes the lark to sing, The moon - rise wakes the
2. Make haste to mount, thou wist - ful moon, Make haste to wake the
3.. O her - ald sky - lark, stay thy flight One mo - ment, for a

mf *p*

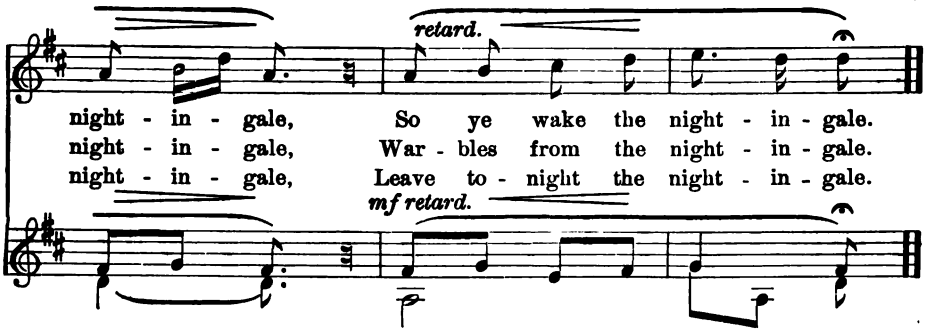
night - in - gale. Come dark - ness, moon - rise, ev - 'ry - thing That
nighi - in - gale. Let si - lence set the world in tune To
night - in - gale Floods us with sor - row and de - light. To -

mf

a little slower and very gently. *in time.*

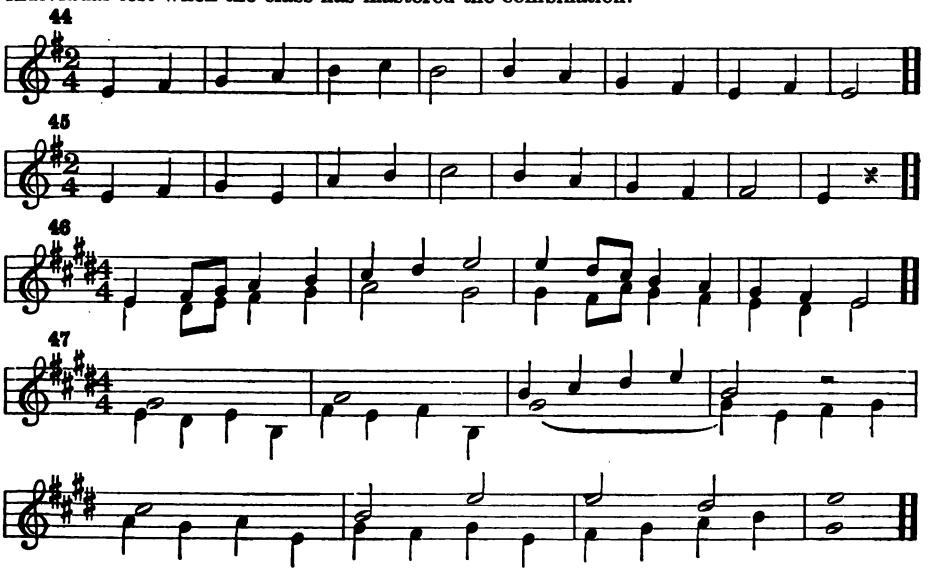
is so si - lent, sweet and pale: Come, so ye wake the
heark - en to that won - drous tale Which war - bles from the
mor - row thou shalt hoist the sail; Leave us to - night the

p a little slower and very gently. *mp* *in time.*

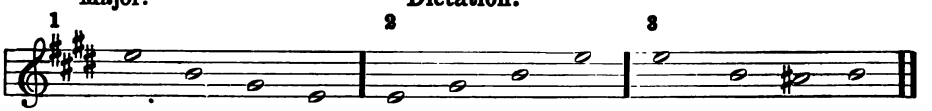


The Minor Scale.

The effect of the three tones of the strong chord of the minor scale is impressed on the ear. Repeat the La, the Do, and the Mi, until the effect is definite. Use for individual test when the class has mastered the combination.



Major. Dictation.



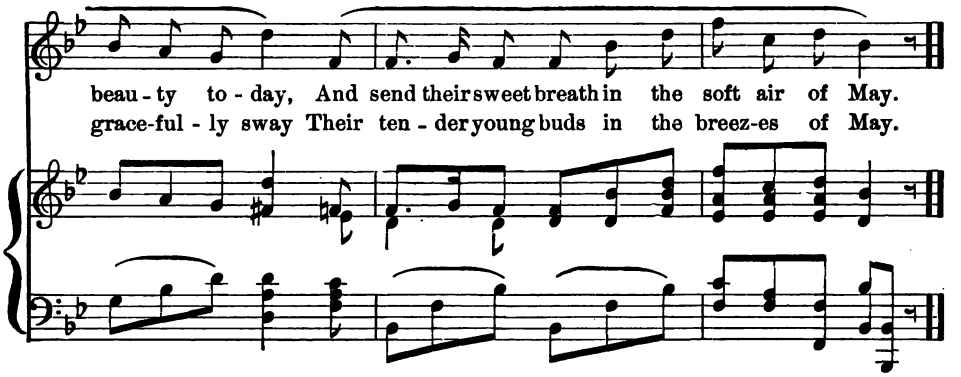
MAY TIME.

WALTER H. AIKEN.

Cheerily.

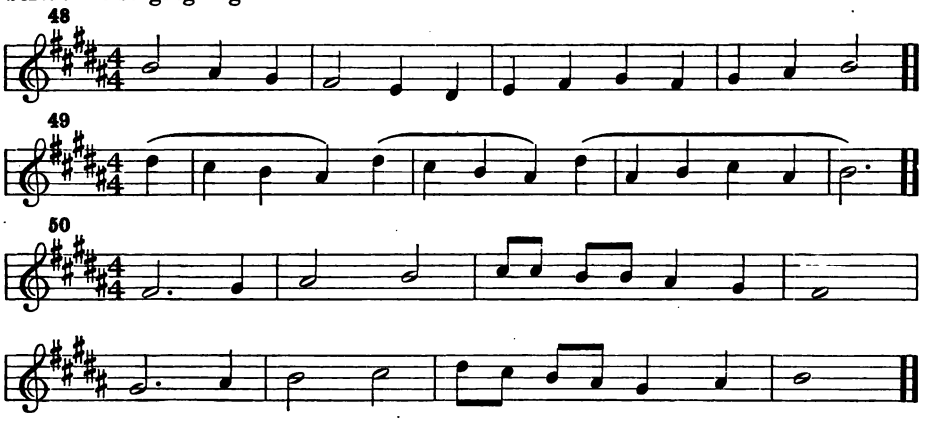
1. The birds are re - joi - cing, for springtime has come, The earth is a - stir with the hon - ey - bees' hum; The wild flow'rs are spring-ing in
2. Oh, come, let us gath - er the vi - o - lets blue, The bright yel - low but - ter - cups heav - y with dew; We'll gath - er the flow - ers that

p



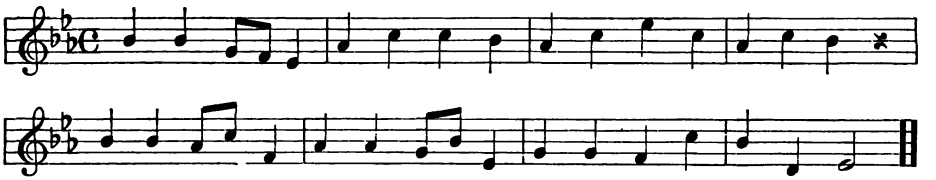
The Phrase and Period.

The major scale tones are here combined in simple rhythms. Note the phrasing before the singing begins.



A NORWEGIAN MELODY.

CARL WARMUTH.



CHRISTMAS DAY.

ALFRED SCOTT GATTY. H. L. HEARTZ.

With vivacity.

What makes the earth so ra-diant,— Clothed in a robe of white? What

makes our hearts so buoy - ant, Our spir - its gay and light? .

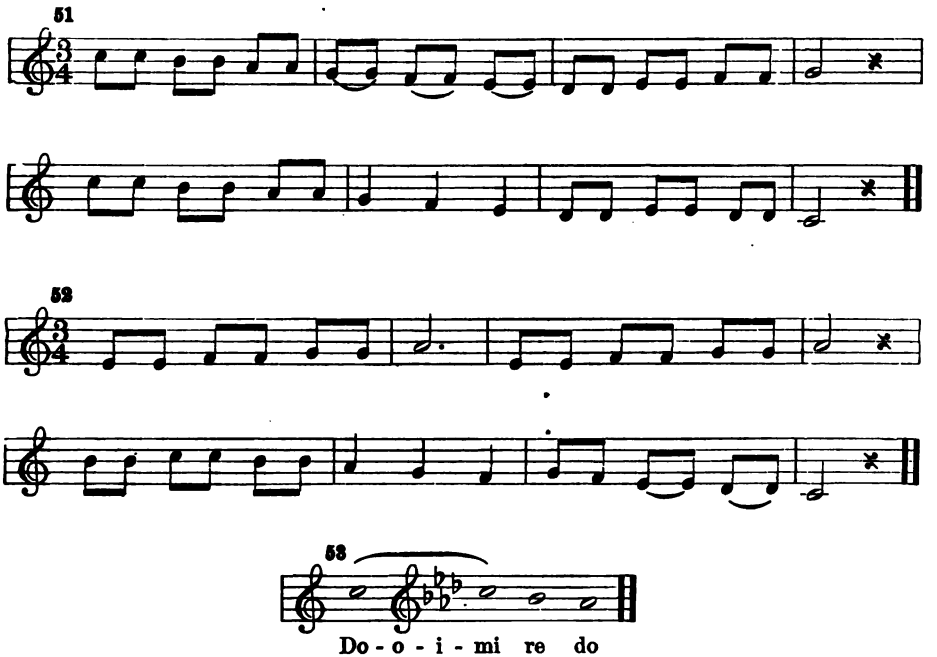
REFRAIN.

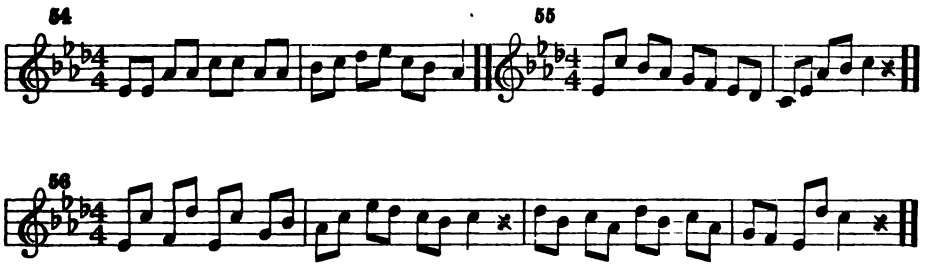
Hark! Hark! Hark to what the church-bells say! Hark!

Hark! This is Christ-mas, Christ - mas Day! . .

The Divided Beat.

Be sure the pupil holds the finger *down* while two tones are given, and that the full value of the longer tones is felt. Use the exercises for individual recitation.





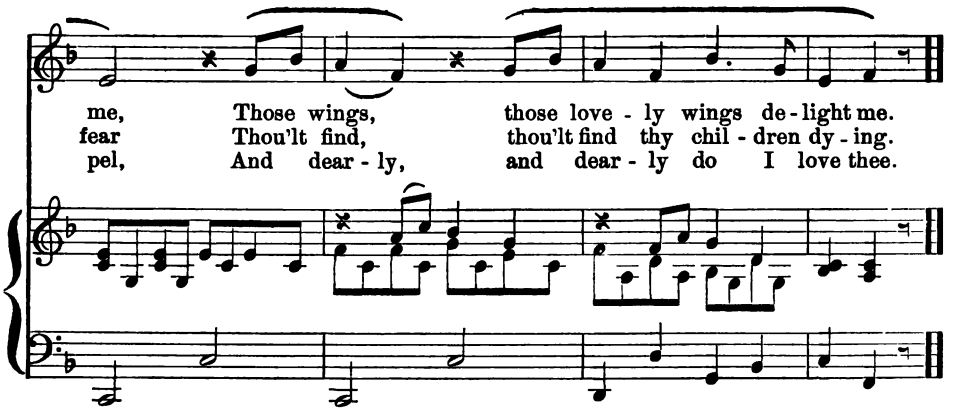
LADY-BIRD.

German Folksong.
Arranged by J. BRAHMS.

Slowly.

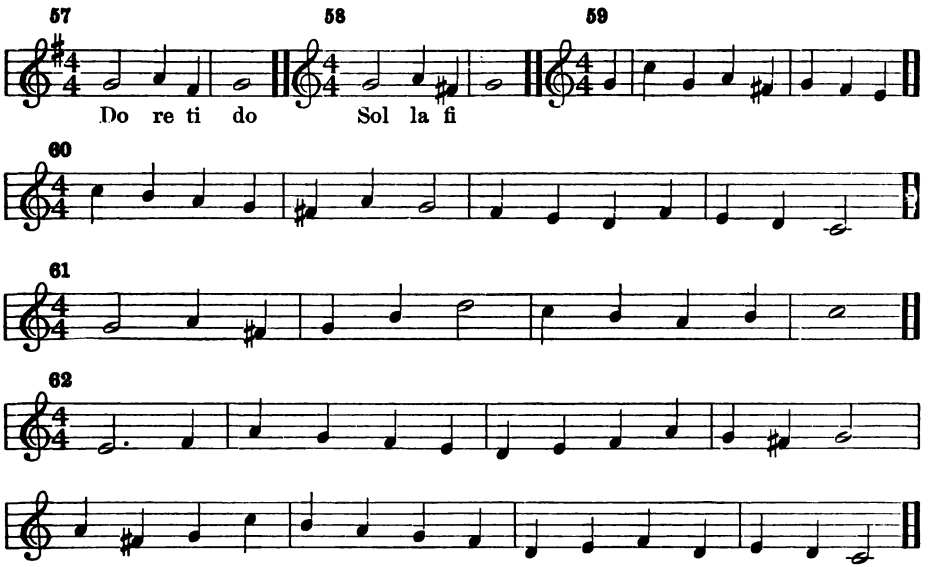
1. Sweet lit - tle la - dy - bird, rest a - while, Come rest a - while up-on my hand, And naught shall there a - fright thee! I'll treat thee well and set thee free, If thy bright wings thou'lt spread for
2. Poor lit - tle la - dy - bird, fly a - way, Thy home's on fire, thy children all In piteous tones are cry - ing! The cru - el spi - der lin - gers here, Fly, fly a - way, or much I
3. Dear lit - tle la - dy - bird, pray re - turn To me once more, to me once more, The sky is bright a - bove thee! Thy house is safe, thy chil - dren well, So thou canst all thy fears dis -

p dolce.



The Sharp Inflex.

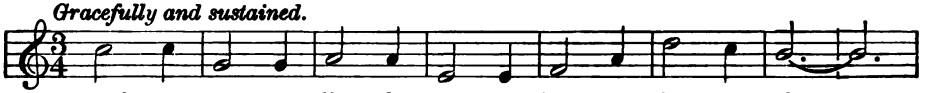
This exercise is the reverse of Exercise 40, p. 25. Re, ti, do, sound like La, fi, sol. Sing Re, ti, do, then give the same tones with loo, loo, loo, then apply the syllables. Each pupil must become able to give the exercises alone.



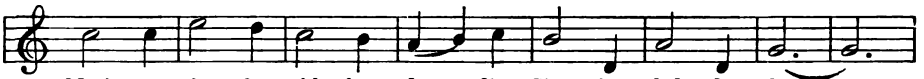
LULLABY SONG.

LUCY CREEMER PECKHAM. J. H. HAHN.

Gracefully and sustained.

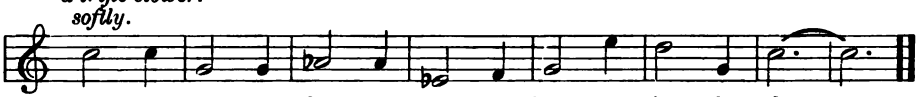


1. Hush - a - by, my lit - tle ba - by; Stars are in the sky: . .
2. Now the moon-light's sil - ver bright-ness Makes the shad - ows fly; . .
3. Day - light wakes to stern - er du - ties; Dreams and vi - sions fly, . . .



Moth - er sits be - side her dar - ling, Sing - ing lul - la - by. . .
Still thy moth - er sits be - side thee, Sing - ing lul - la - by. . .
Yet with - in her heart thy moth - er Sings her lul - la - by. . .

a trifle slower.
softly.

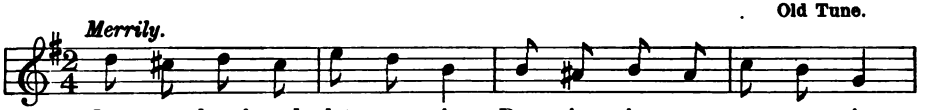


Sleep, my ba - by; sleep, my ba - by; Stars are in the sky. . .
Sleep, my dar - ling; sleep, my dar - ling; Sleep till dawn is nigh. .
Ev - er, for her lit - tle ba - by, Stars are in the sky. . .

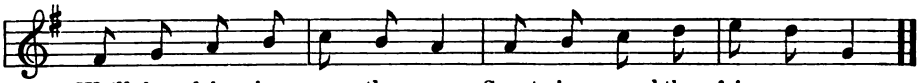
THE FAIRY RING.

Old Tune.

Merrily.



1. Let us laugh, and let us sing, Dan - cing in a mer - ry ring;
2. Like the sea - sons of the year, Round we cir - cle glad - ly here:
3. Har - ry will be Win - ter wild, Lit - tle Char - ley, Au - tumn mild;
4. Spring and Sum - mer glide a - way, Au - tumn comes with tres - ses gay;
5. Fast - er! fast - er! round we go, While our cheeks like ros - es glow;

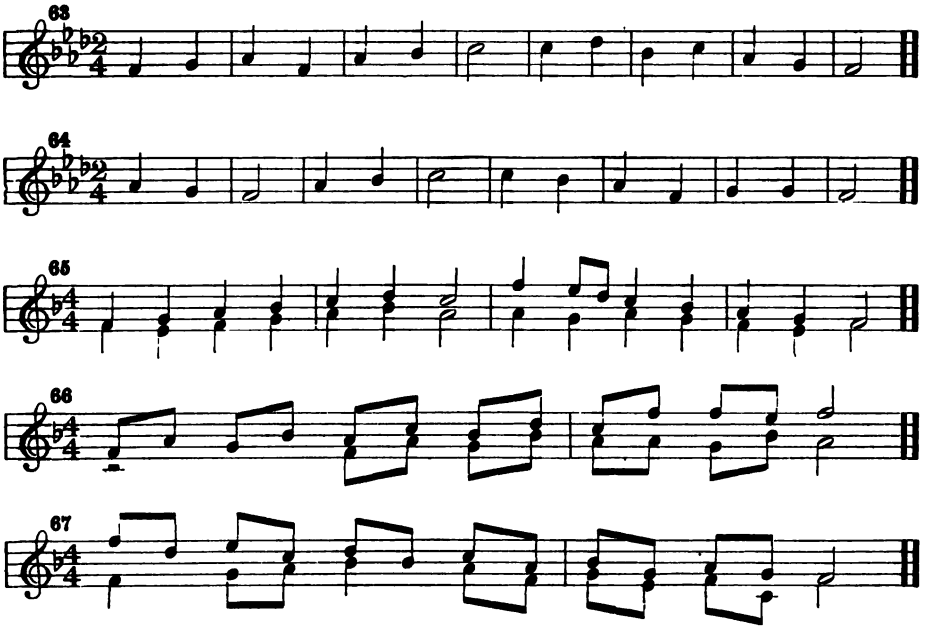


We'll be fair - ies on the green, Sport - ing round the fair - y queen.
I'll be Sum - mer, you'll be Spring, Dan - cing in a fair - y ring.
Sum - mer, Au - tumn, Win - ter, Spring, Dan - cing in a fair - y ring.
Win - ter, hand in hand with Spring, Dan - cing in a fair - y ring.
Free as birds up - on the wing, Dan - cing in a fair - y ring.

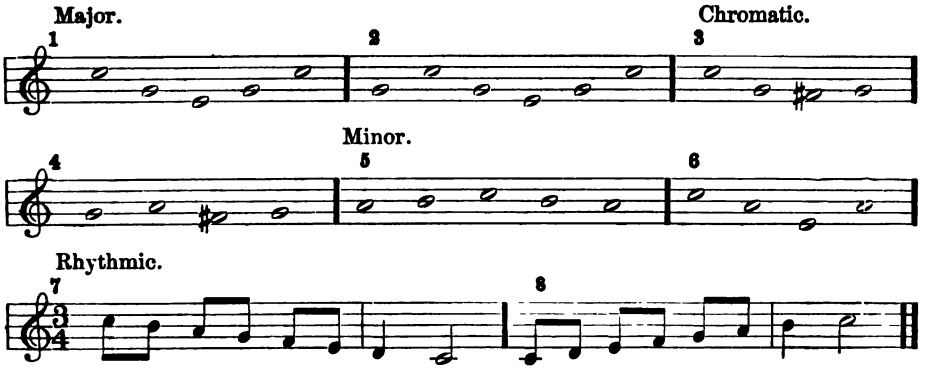
Mel Second Rd.

Studies in Minor.

These exercises continue the study of La, do, and mi as the strong tones in the minor scale.



Dictation.



PIRATE STORY.

ROBERT LOUIS STEVENSON. DANIEL PROTHEROE.

p

1. Three of us a - float in the mead - ow by the swing,
2. Where shall we ad - ven - ture, to - day that we're a - float,

louder.

Three of us a - board in the bas - ket on the lea.
Wa - ry of the weath - er and steer - ing by a star?

Winds are in the air, they are blow - ing in the spring, And
Shall it be to Af - ri - ca, a - steer - ing of the boat, To

slower.

waves are on the mead - ow like the waves there are at sea.
Prov - i - dence or Bab - y - lon, or off to Ma - la - bar.

RETURN OF SPRING.

1. Now the mer - ry Spring is here, Spring to ev'r - y one so dear,
2. Mer - ry birds and bus - y bees Flit a - bout the leaf - y trees,

Cold and gloom are gone a - way, Now we have the sun's warm ray.
Soar-ing as . . they hum and sing, For, like us, they love the Spring.

Mel. Second Rd.

CHORUS OF SPIRITS.

GEORGE DARLEY. CHARLES FONTEYN MANNEY.

With precision.
Not too loud.

Gen - tly! gen - tly! down! down! From the star - ry courts on high,

Gen - tly step a - down, down The lad - der of the sky. . .

Increase the tone.

Sun - beam steps are strong e-nough For such air - y feet: . . O

spir - its, blow your trump-ets rough, So as they be sweet! .

softer.

Breathe them loud, the Queen de-scend - ing, Yet a low - ly wel-come breathe,

a trifle slower.

Like so man - y flow - rets bend-ing Zeph-yr's breez - y foot be-neath.

Sharp Four and its Equivalents.

This exercise presents all sharps taken from above. This exercise should be memorized. See that every pupil can give it alone.

68

di ri fi

si li

69

ri

fi si

70

GOOD MORNING, ROBIN.

CHARLES E. JACKSON. WM. ARMS FISHER.

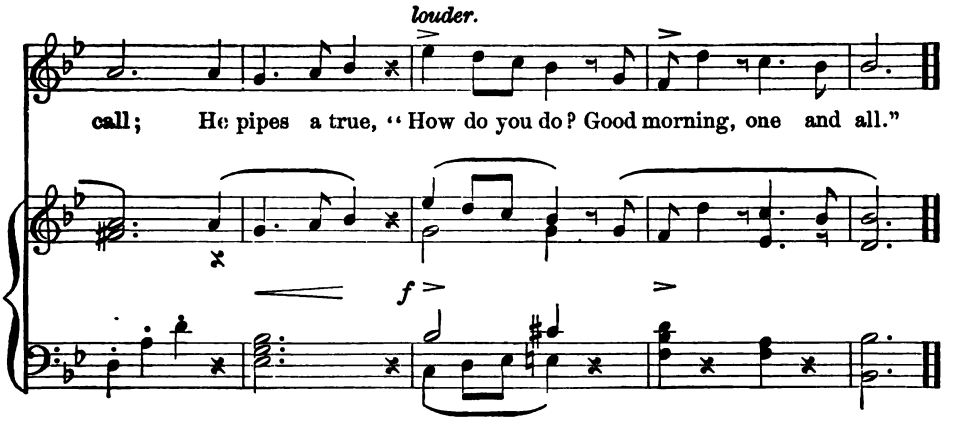
Not too slowly.

A - cross the lawn at ear - ly dawn He comes with trip - ping

mf

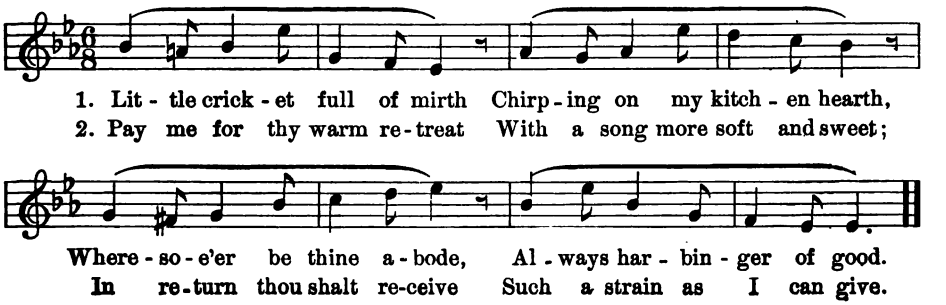
pace; His bear - ing pert, the lit - tle flirt, Em - bod - i - ment of

grace. Break! break to hear! O morn-ing clear! The Red-breast's chirping

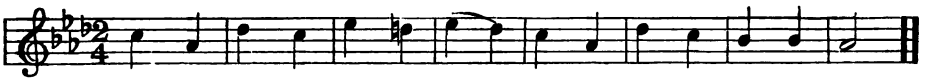


THE CRICKET.

WILLIAM COWPER. ANNA JOHNSON.



GIVING THANKS.



THERE WAS AN OLD WOMAN OF LEEDS.

Somewhat quickly.

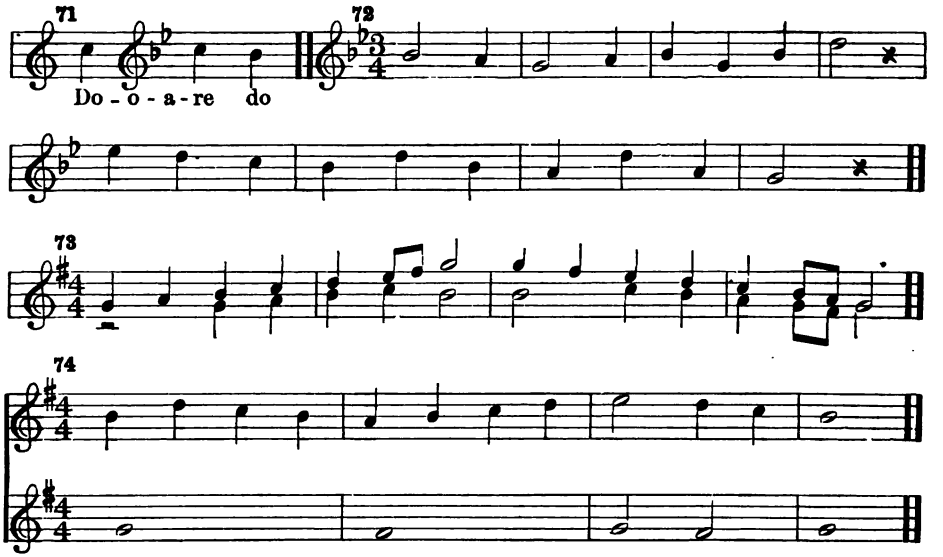
JOHN HYATT BREWER.

There was an old wom - an of Leeds, Who

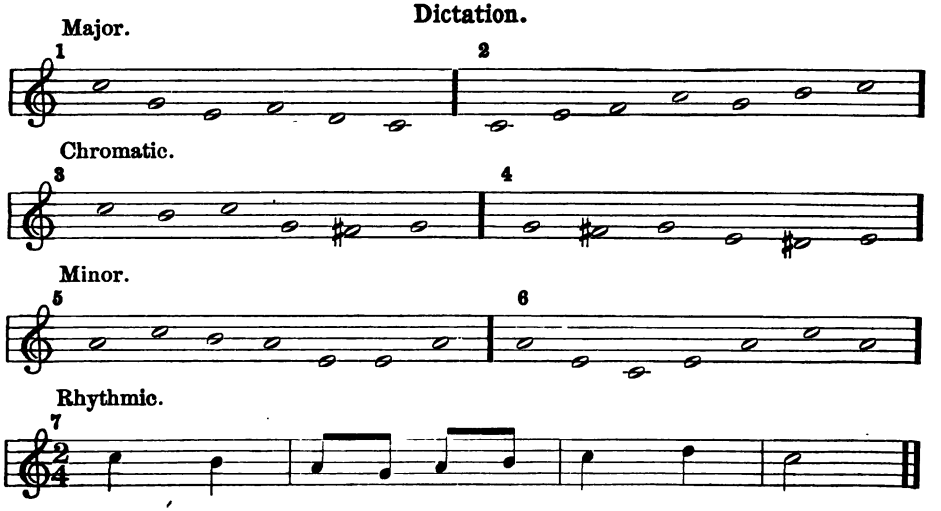
spent all her time in good deeds; She washed for the poor Till her

fin - gers were sore, This pi - ous old wom - an of Leeds. . .

Studies in Minor.



Dictation.



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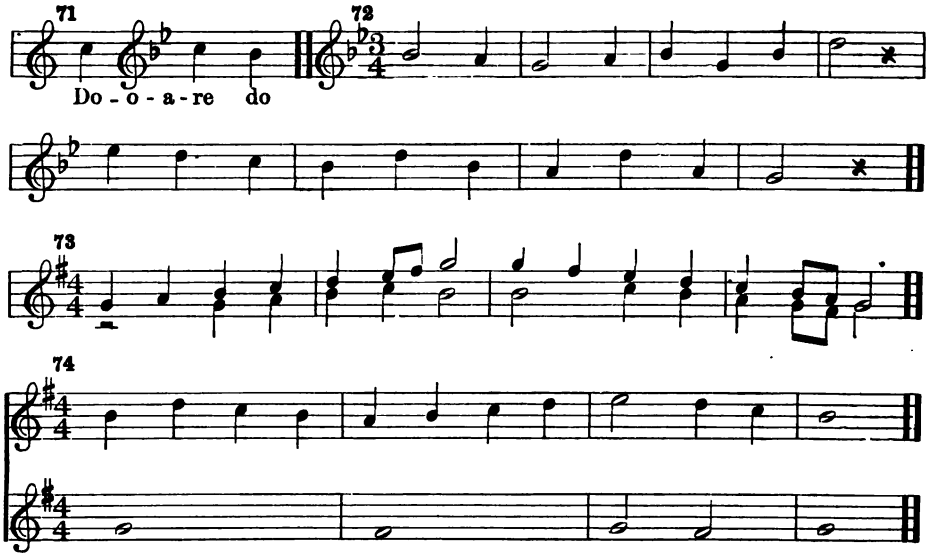
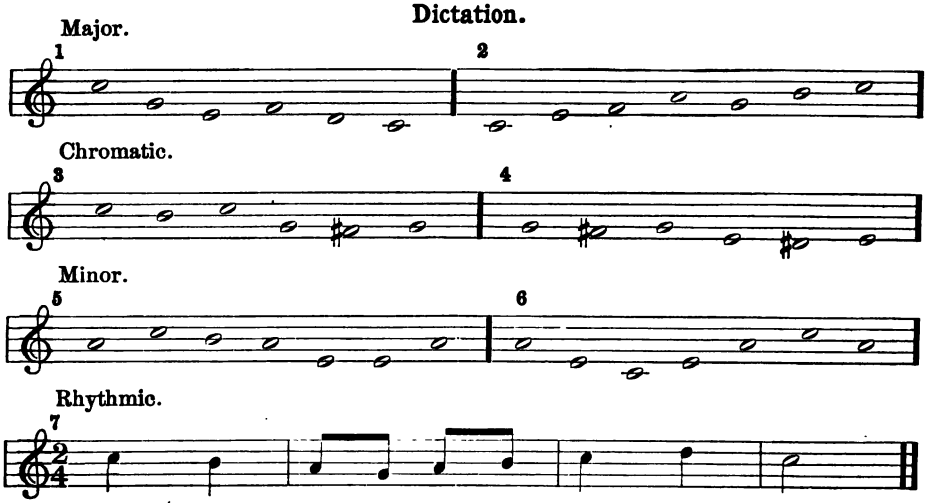


Dictation.



WELCOME TO YOU, BIRDIE.

RICHARD STRAUSS.

Slowly, smoothly.

p

I'm glad to see you, lit - tle bird, It was your pret - ty

p

chirp I heard; Now what did you in - tend to say? Please

give me some - thing this cold day? Yes,

f

that I will and plen - ty too; See all these crumbs I

retard.

saved for you, So don't be fright - ened, here's a treat, And

I will wait and see you eat.

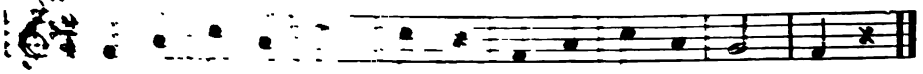
f

Mel. Second Rd.

The Phrase and Period.

The three exercises are related. The rest (𝄽) measures indicate the end of the phrase.

75



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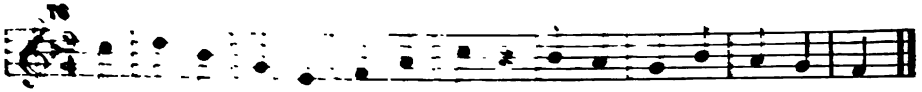

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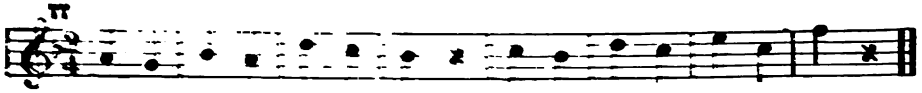
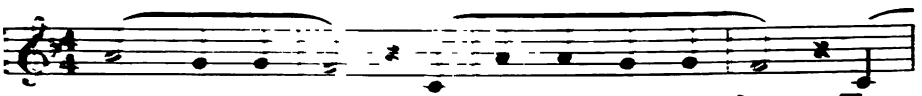
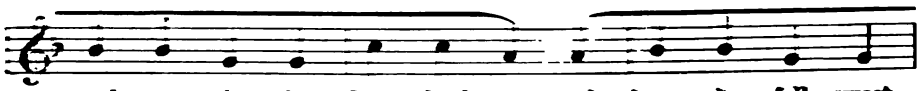


CRADLE SONG.

German Folksong.



1. Sleep, ba - by, sleep! Thy fa - ther guards the sheep, Thy
2. Sleep, ba - by, sleep! The large stars are the sheep, The
3. Sleep, ba - by, sleep! Our Sav - iour loves His sheep, He



moth - er shakes the dream - land tree, And from it fall sweet
lit - tle ones the lambs, I guess, The gen - tle moon the
is the Lamb of God on high, Who for our sakes came

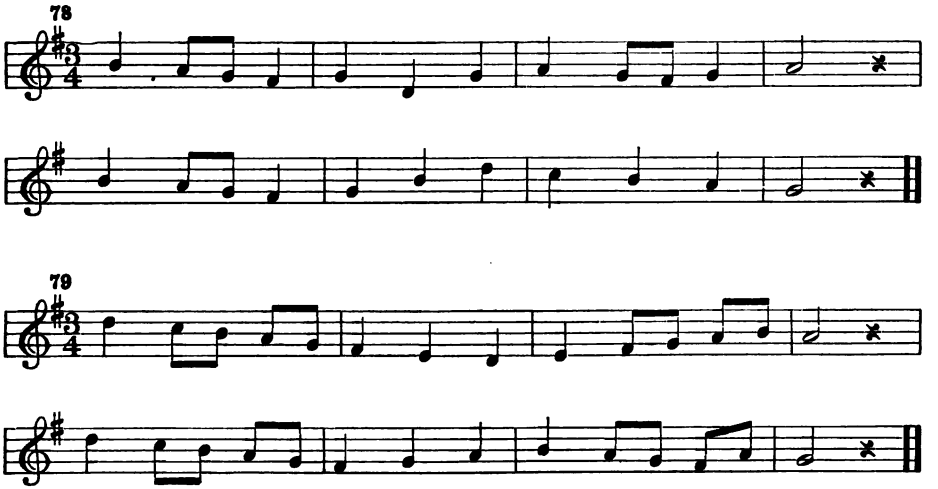
dreams for thee: Sleep, ba - by, sleep! Sleep, ba - by, sleep!
shep - herd - ess, Sleep, ba - by, sleep! Sleep, ba - by, sleep!
down to die, Sleep, ba - by, sleep! Sleep, ba - by sleep!

The Divided Beat.

♩ = ♫

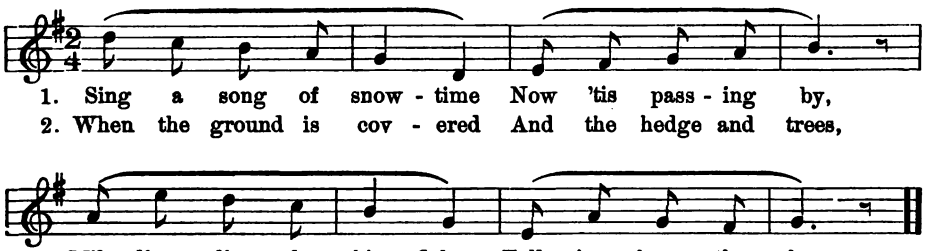
Call attention to the new motive which consists of a long tone followed by two short ones, which in turn are followed by a long one.

See that the meter is perfectly marked and that the motive is memorized by every pupil.



SNOW-TIME.

ANNA JOHNSON.



1. Sing a song of snow - time Now 'tis pass - ing by,
2. When the ground is cov - ered And the hedge and trees,

Mil - lion lit - tle white flakes Fall - ing from the sky.
There will be a gay time For the chick - a - dees.

Mel. Second Rd.

MY LITTLE PUSSY.

W. A. HODGDON.

Waltz movement.

1. I love lit - tle pus - sy, her coat is so warm, And
2. I'll pat my dear pus - sy and then she will purr, And
3. I'll not pinch her ear nor tread on her paw, Lest

if I don't hurt her she'll do me no harm. So I'll
show me her thanks for my kind - ness to her. She will
I should pro - voke her to use her sharp claw. I

not pull her tail nor drive her a - way, But
sit by my side, I'll give her some food, And
nev - er will vex her nor make her dis - pleased, For

pus - sy and I ver - y gen - tly will play.
pus - sy will love me be - cause I am good.
pus - sy don't like to be wor - ried and teased.

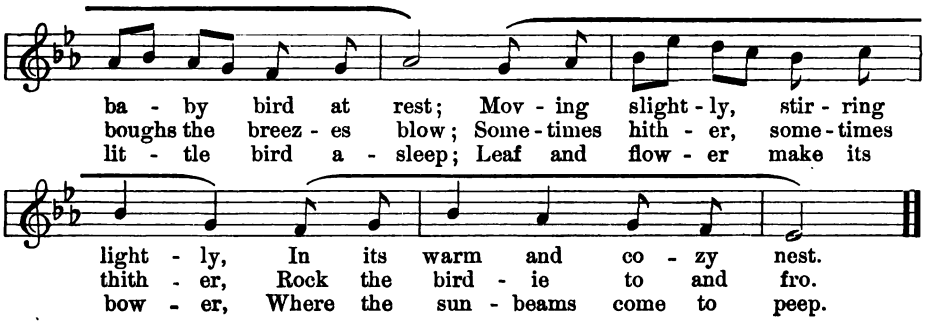
Copyright by W. A. HODGDON.

YONDER.

From the German of DIEFFENBACH.

AMELIE FELTHENSAL.

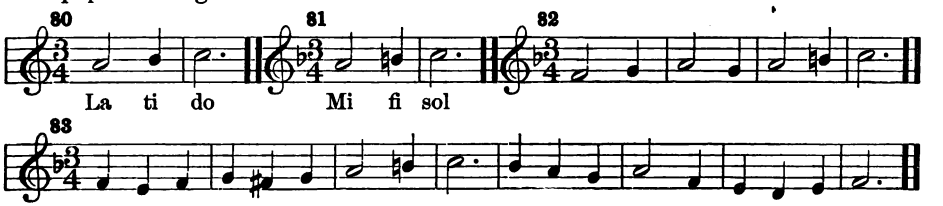
1. O - ver yon - der, green boughs un - der, Lies a
2. Soft - ly stray - ing, soft - ly play - ing, Through the
3. Boughs de - scend - ing, low are bend - ing, Round the



The Effect of Fi.

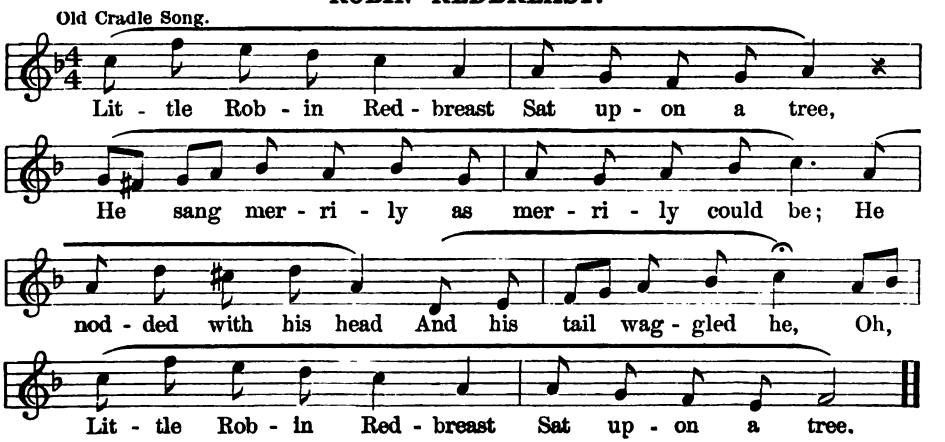
(Ascending from Mi to Sol.)

Mi, fi, sol, sounds like La, ti, do. Sing La, ti, do. Sing the same tones, calling them Mi, fi, sol. Practice the exercise with the class till it is mastered, then see that each pupil can sing it alone.



ROBIN REDBREAST.

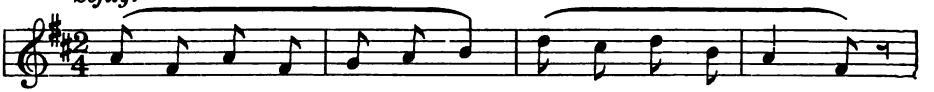
Old Cradle Song.



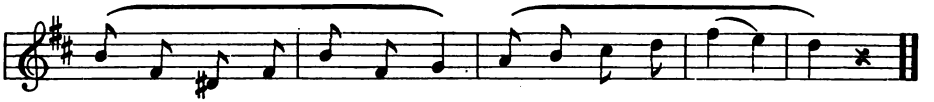
SPRING'S GREETING.

FELIX MENDELSSOHN-BARTHOLDY.

Softly.



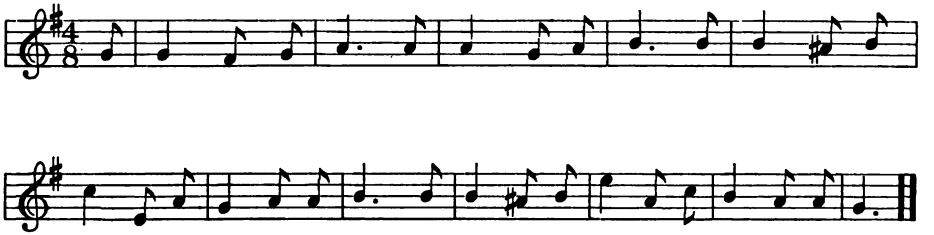
1. In my ear I hear them toll: Fair - y bells are ring - ing,
2. Haste a - way, nor pause nor stay, While the clouds are fleet - ing;



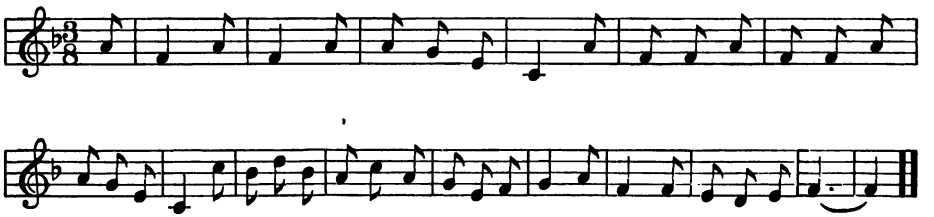
Songs so sweet, O, haste a - way, Where the birds are sing - ing.
Shouldst thou find a rose - bud sweet, Say I send her greet - ing.

SONG MELODIES.

GRABEN-HOFFMAN.



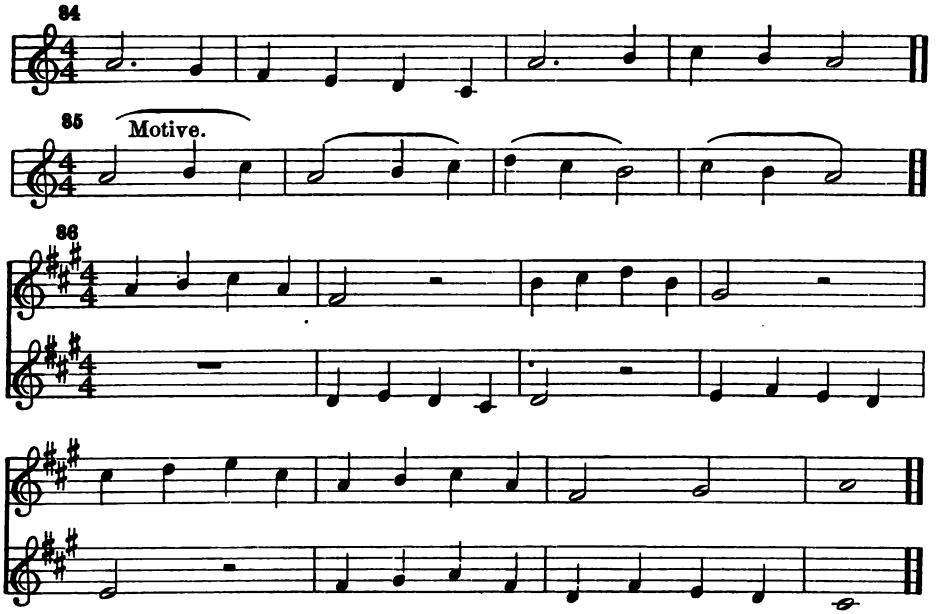
Norwegian Folksong.



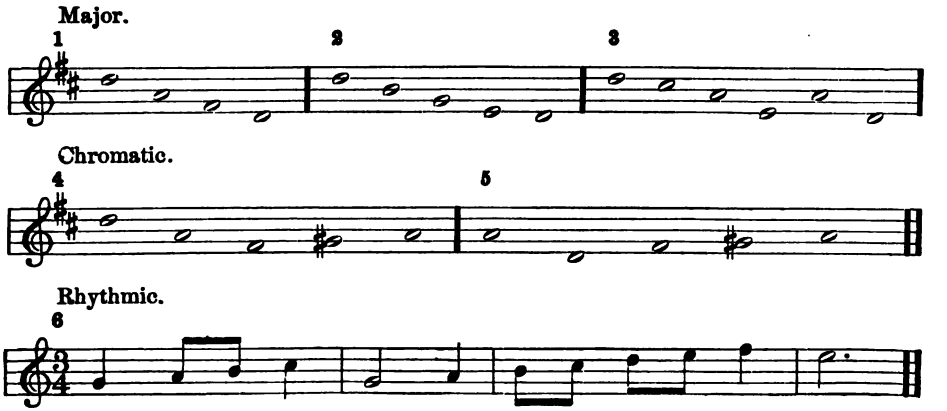
Mel. Second Rd.

Studies in Minor.

Impress the effect of the repeated motive in No. 85.



Dictation.



THE FLOWERS.

ROBERT LOUIS STEVENSON. CARL REINECKE.

Playfully.

1. All the names I know from nurse: gard'n-ers gar - ters,
2. Ti - ny woods be - low whose boughs shad - y fair - ies

mf

scherzando.

sweetly.

Shep - herds purse; Bach'l - ors but - tons, la - dies smock
weave a house; Ti - ny tree tops, rose or thyme,

dolce.

and the la - dy hol - ly - hock. Fair - y pla - ces, fair - y things,
where the brav - er fair - ies climb. Fair are grown-up peo - ple's trees,

louder.

fair - y woods where the wild bee wings, Ti - ny trees for
but the fair - est woods are these; Where, if I were

molto cres. *f*

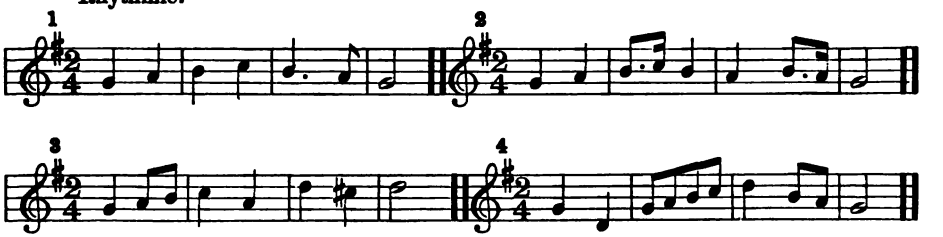
softly to the end.

ti - ny dames — These must all be fair - y names!
not so tall, I should live for good and all.

p

Dictation.

Rhythmic.



THE WANING MOON.

JEAN INGELOW. CHARLES FONTEYN MANNEY.

Not fast, dreamily.

O moon! in the night I have seen you sail - ing And

shin - ing so round and low; You were bright! ah, bright! but your

light is fail - ing, You're noth - ing now but a bow, You're

softly.

noth - ing now but a bow. You moon have you done some-thing

wrong in heav'n That God has hid - den your face? I

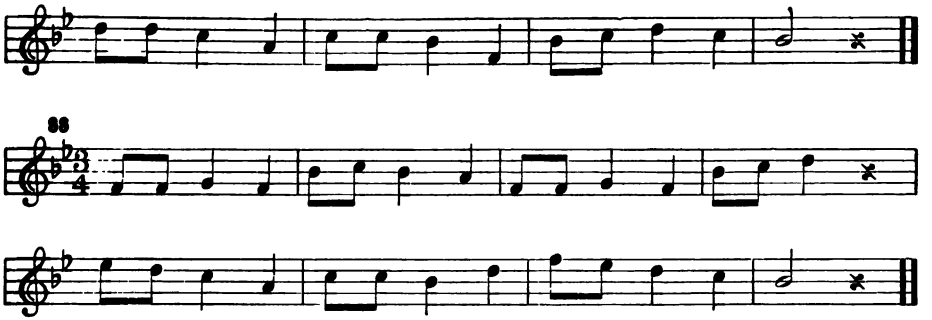
hope if you have you will soon be for - giv'n, And

shine a - gain in your place, And shine a - gain in your place.

The Motive.

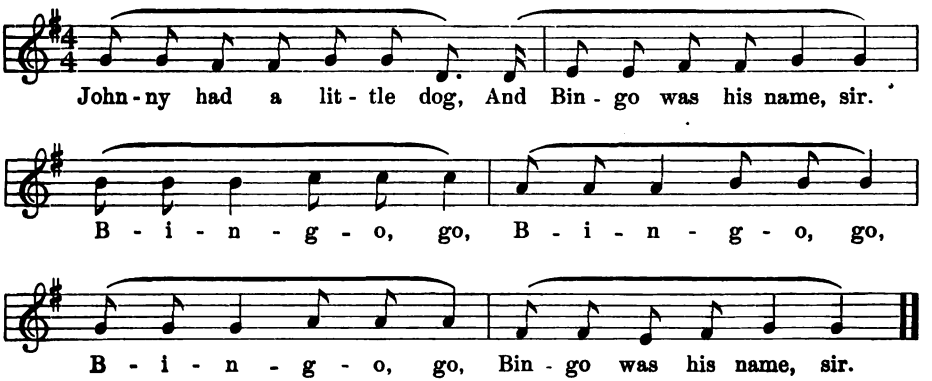
In this exercise the motive consists of two short tones followed by two long tones. Be sure to give the quarter notes the value shown in the first measure, where the two eighths tied stand for quarter notes.

87 Motive.



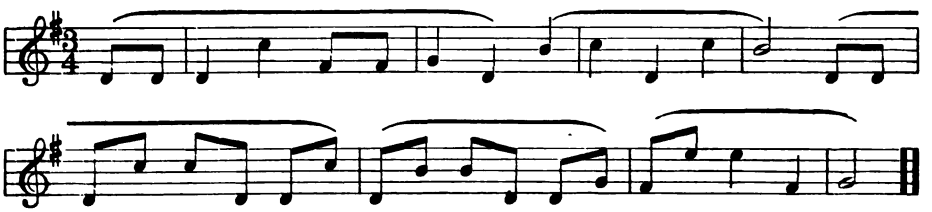
BINGO WAS HIS NAME.

Popular Melody.



A GERMAN MELODY.

FRANZ MAIR.

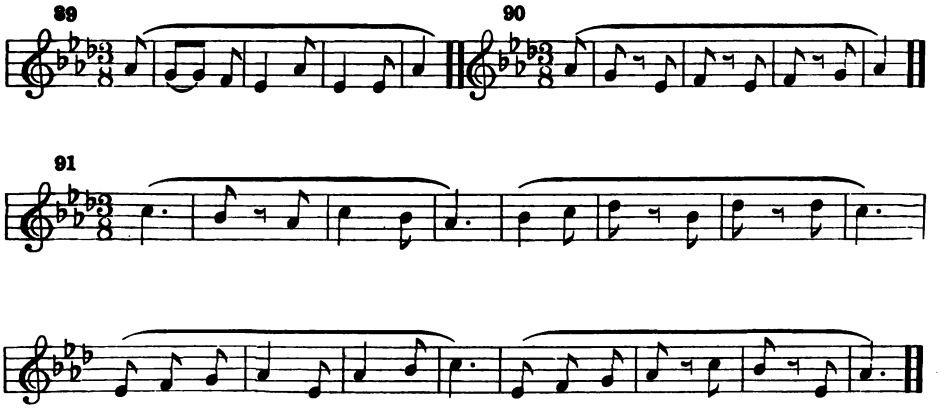


Mel. Second Rd.

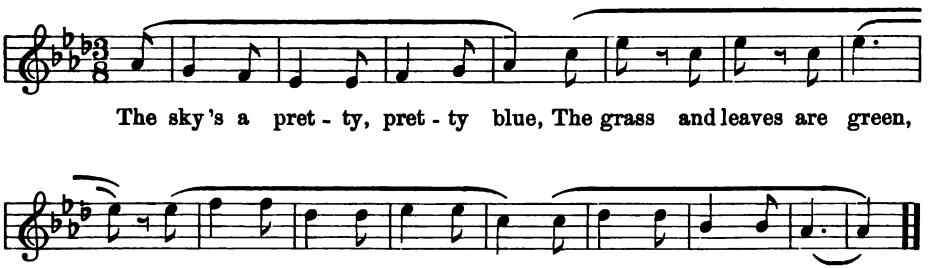
VIII.

The Catch Note.

Note the difference between Studies 89 and 90. See that each pupil can sing them alone, beating properly.



OUT OF DOORS.



DANCE SONG.

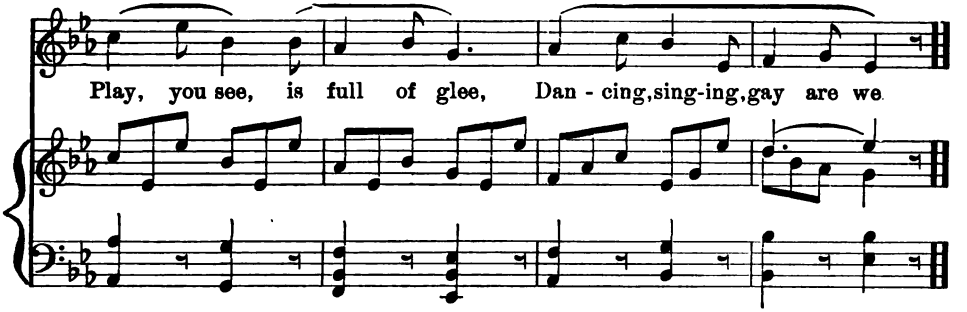
SOPHIA S. BIXBY. FANNIE L. G. COLE.

Lightly and gracefully.

Bow-ing low, on we go, Dancing down the mer-ry row; Foot-steps light,

fa - ces bright, Trip-ping feet first left then right. Now we march so

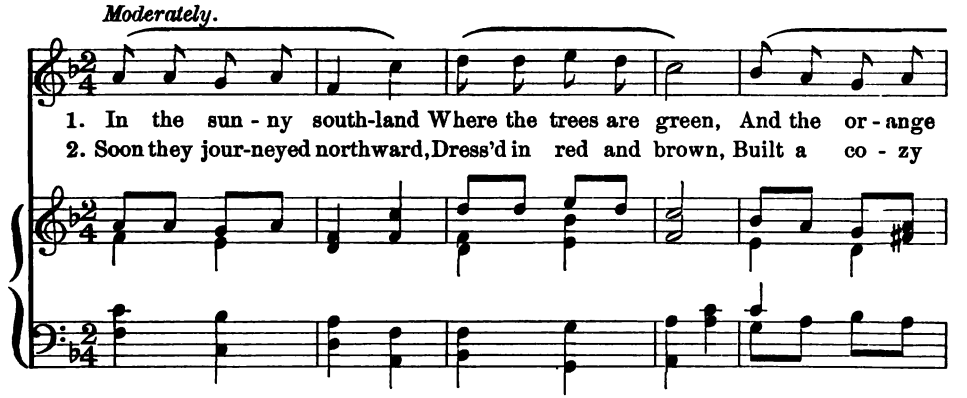
mer-ri - ly, mer-ri - ly, Now we dance so cheer-i - ly, cheer-i - ly,

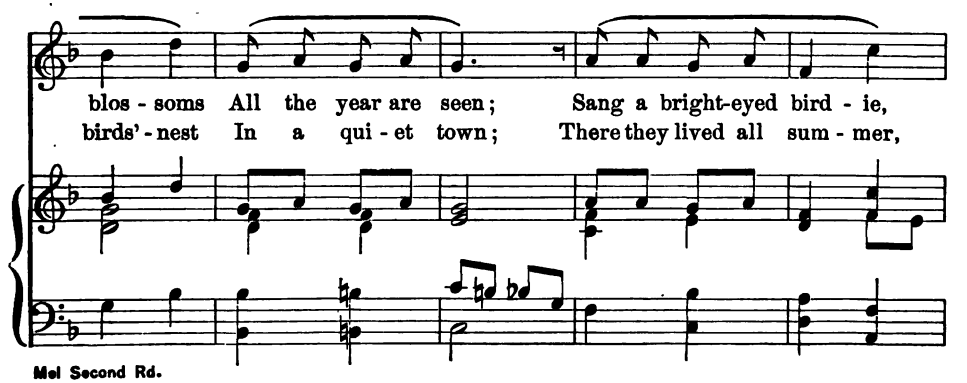


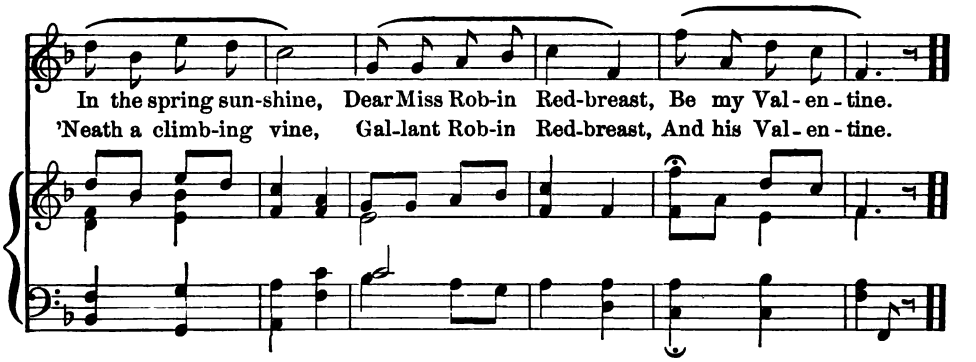
BIRDIE'S VALENTINE.

SOPHIA S. BIXBY. FANNIE L. G. COLE.

Moderately.

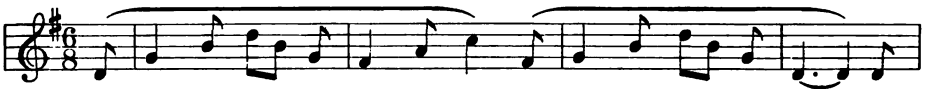




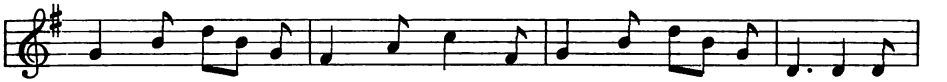


THE MOWERS' SONG.

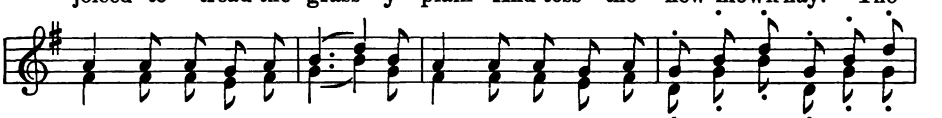
German Air.



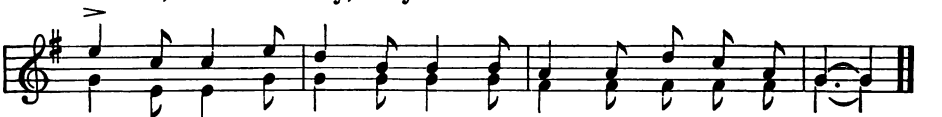
1. When ear - ly morning's rud - dy light Bids man to la - bor go; We
2. The cheer-ful lark sings sweet and clear, The black-bird chirps a - way, And
3. The maid - ens come in glad-some train, And skip a - long their way, Re -



haste with scythes all sharp and bright The mead - ow grass to mow. We
all is live - ly, spright - ly here Like mer - ry, mer - ry May. We
joiced to tread the grass - y plain And toss the new-mown hay. The



mow-ers, dal de ral day, We cut the lil - ies and—ha! ha! ha! ha! ha! ha!
mow-ers, dal de ral day, We roll the swaths of green—ha! ha! ha! ha! ha! ha!
maid-ens, dal de ral day, They rake the lil - ies and—ha! ha! ha! ha! ha! ha!



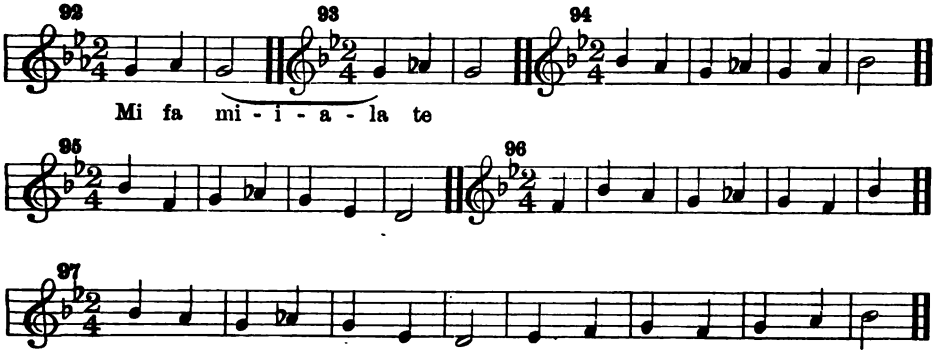
Hey, dey, dey, yes, hey, dey, dey, We cut the lil - ies and hay.
Hey, dey, dey, yes, hey, dey, dey, We roll the swaths of green hay.
Hey, dey, dey, yes, hey, dey, dey, They rake the lil - ies and hay.

Mel. Second Rd.

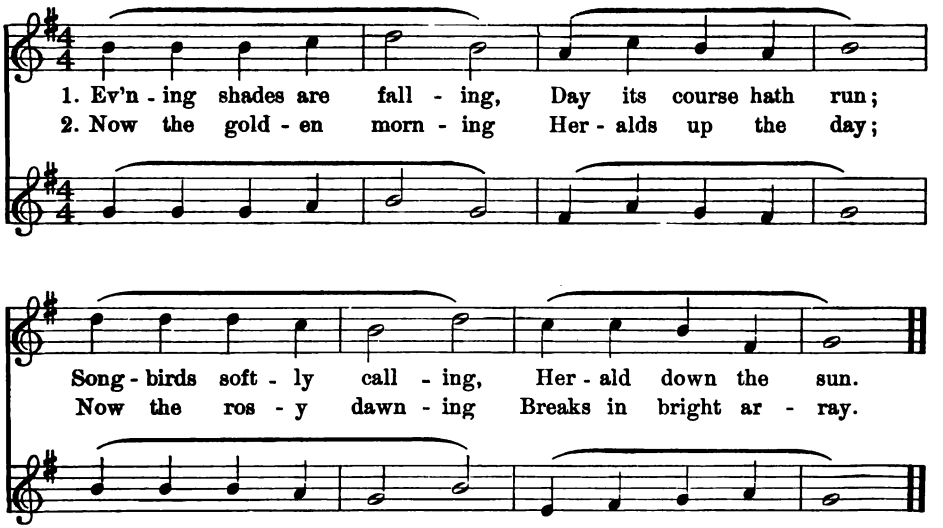
These studies teach the effect of Te (flat seven) after La.

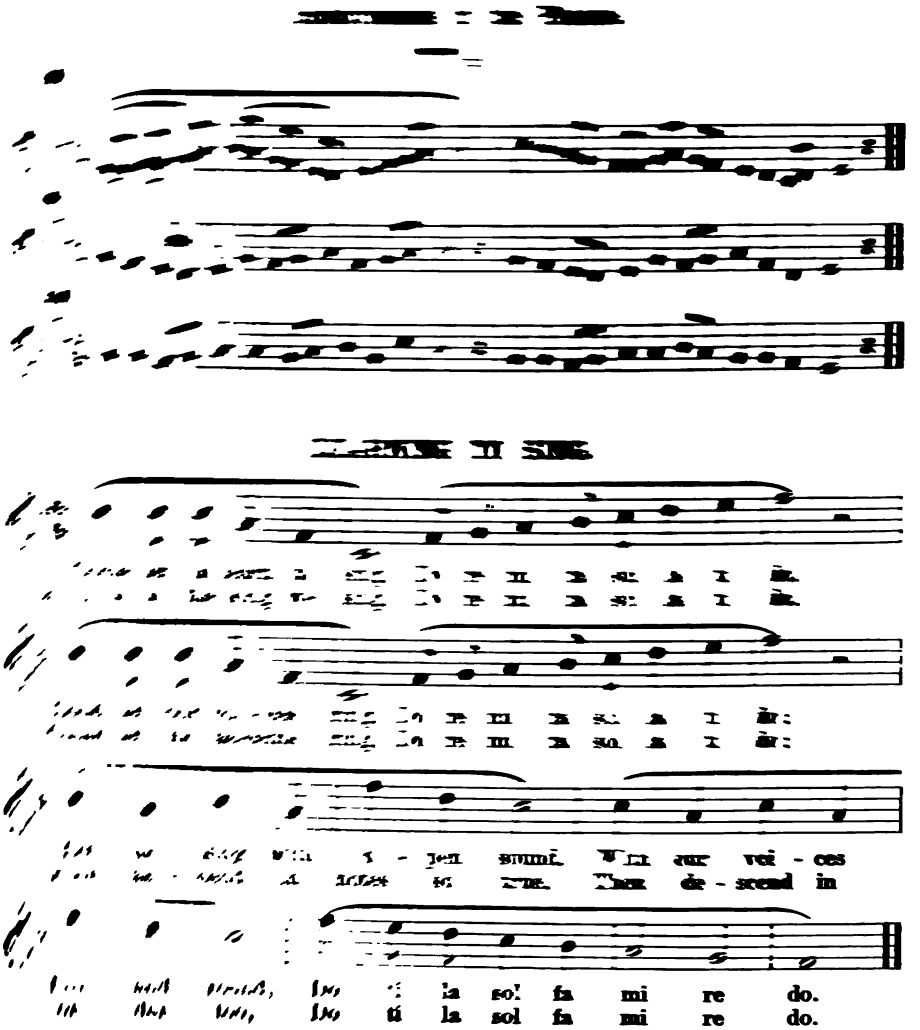
La, te, la, sounds like Mi, fa, mi. Sing Mi, fa, mi, then sing the same tones with loo, loo, loo, then apply the syllables La, te, la.

See that every pupil can give the exercise alone.



EVENING.





Met. Second Rd.

THE MORNING BREAKS.

FELIX MENDELSSOHN-BARTHOLDY.

Slowly, with full tone. *softer.*

1. The morn - ing breaks, the breeze is fair, A bark is dan - cing
2. Let fa - v'ring winds the can - vas swell, To friends we leave a

louder.

o'er the stream; Hearts, as the morn-ing bright, are there, And joy-ful eyes in
kind fare-well; Speed on, good ship, thro' o - cean foam, And safe-ly bear us

louder.

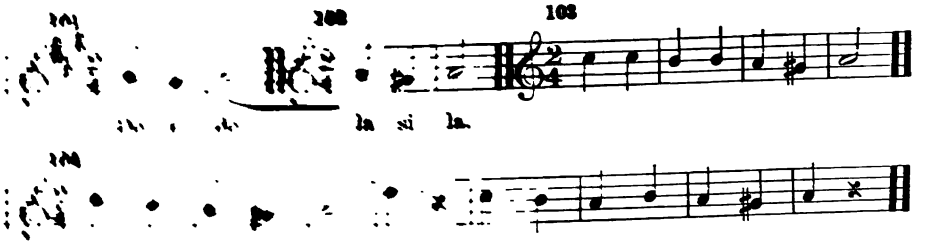
glad - ness gleam, Hearts, as the morn - ing bright, are there, And
to our home, Speed on, good ship, thro' o - cean foam, And

joy - - ful eyes in glad - ness gleam. . . . . .
safe - - ly bear us to our home. . . . . .

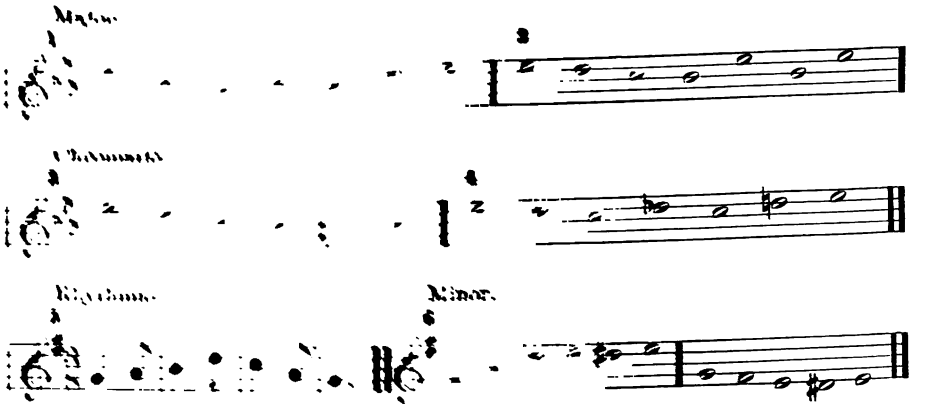
And joy - ful eyes in glad - - ness gleam. .
And safe - ly bear us to. . . . our home. .

Studies in Minor.

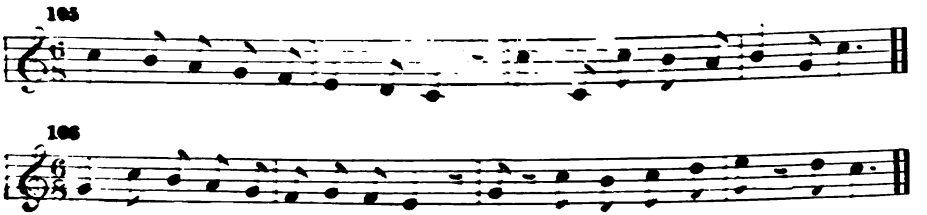
The minor studies with Si or sharp five are much more natural than those without that tone. See that La, si, la is mastered by every pupil in the class.



Dictation.



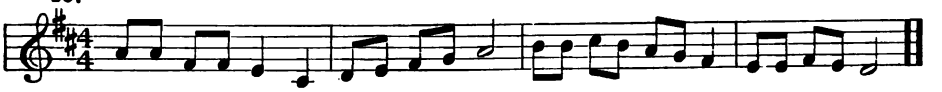
In six-eight meter give two beats in each measure. Press the finger down and hold it there while three tones are given. Note that the quarter notes should be sung so as to give the effect of two eighths tied.



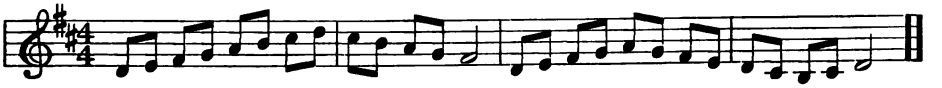
The Divided Beat.

Continue the practice in giving two tones for one beat. See that the half-note is given the value of four eighth-notes.

107



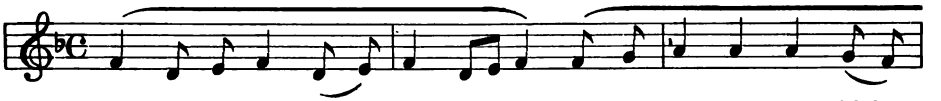
108



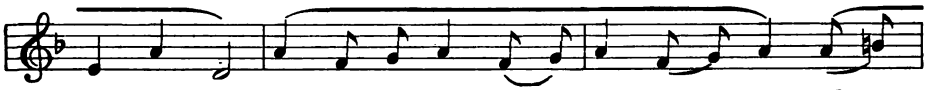
THE LITTLE DOVES.

Rev. John Henry Hopkins.

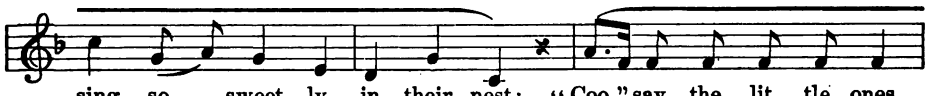
Intimately.



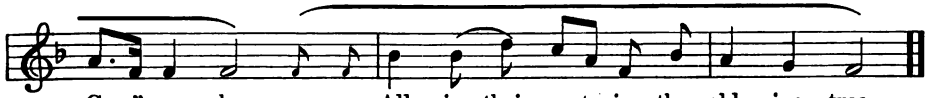
1. High on the top of an old pine tree, Broods a moth - er dove with her
2. When in the nest they are left a - lone, While their moth-er seek - ing . .
3. Fast grow the young ones day and night, Till their wings are plumed for a



young ones, three: Warm o - ver them, is her soft down - y breast, And they
food has flown, Qui - et and gen - tle . . they all re - main, Till their
lon - ger flight, Till un - to them the . . day draws nigh, The . .



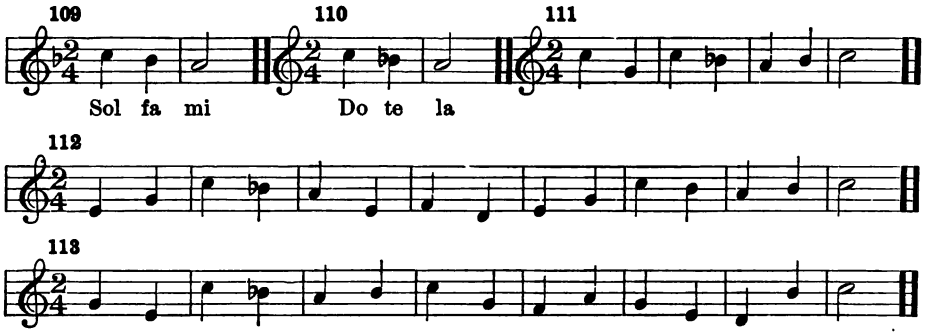
sing so . . sweet - ly in their nest: "Coo," say the lit - tle ones,
moth - er they see come home a - gain; "Coo," say the lit - tle ones,
time when they all must say "Good bye!" "Coo," say the lit - tle ones,



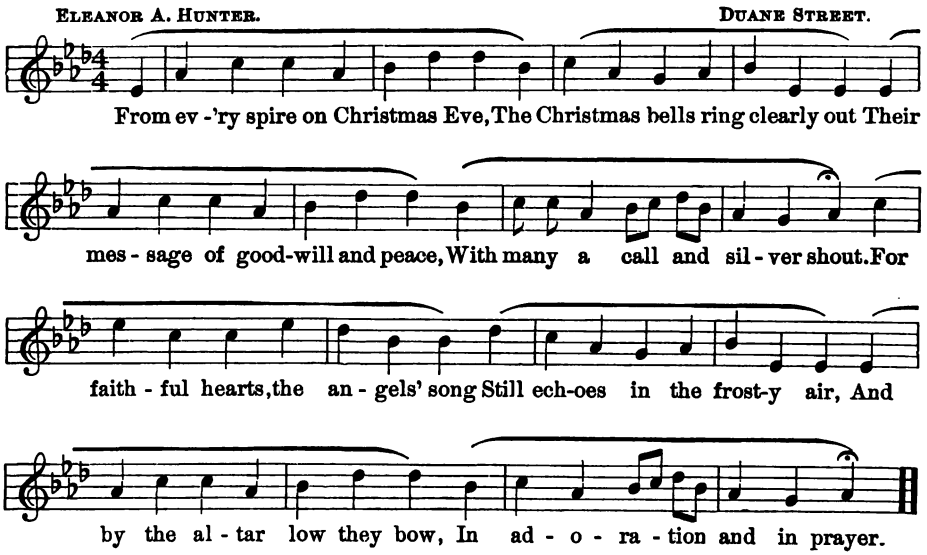
"Coo." says she, All in their nests in the old pine tree.
"Coo," says she, All in their nests in the old pine tree.
"Coo," says she, And a - way they . . fly from the old pine tree.

Flat Seven.

Sol, fa, mi, sounds like Do, te, la. Sing Sol, fa, mi; give the same tones calling them loo, loo, loo, then apply the syllables Do, te, la, to the same sounds. See that each individual masters these exercises.



A CHRISTMAS HYMN.

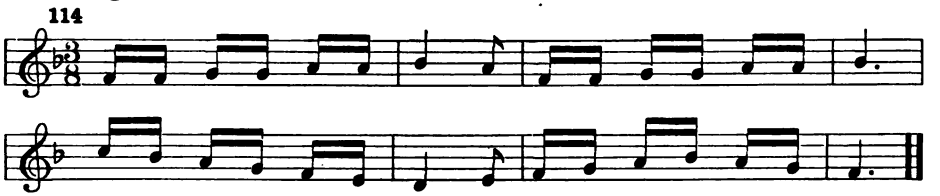


The Divided Beat in $\frac{3}{8}$.

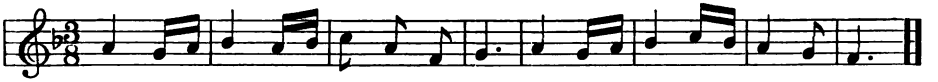
♩ ♪ = ♩. = ♪ ♪ ♪

Two sixteenth notes to the beat. Be sure to hold the finger down while the two tones are given.

114

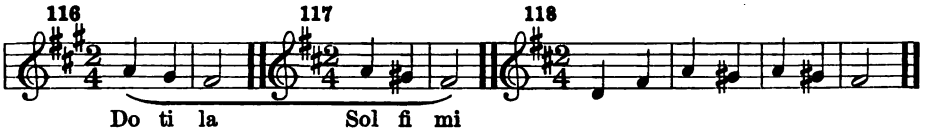


115

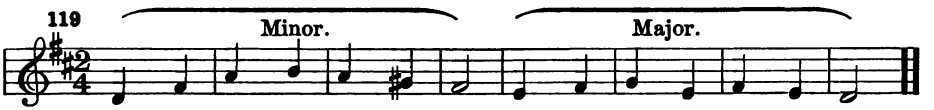


To teach the effect of Sol, fi, mi, note that Do, ti, la and Sol, fi, mi sound alike, and that therefore Sol, fi, mi produce the effect of the minor mode or scale.

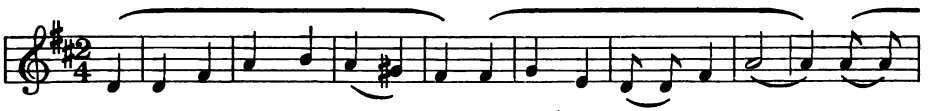
116 117 118



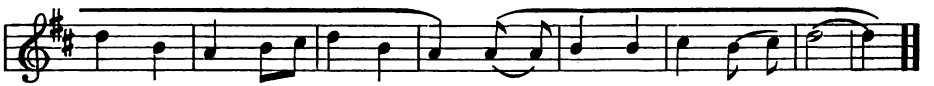
119



A LITTLE BOY'S DREAM.



1. A lit - tle boy was dream - ing Up - on his nur - se's lap . . That the
2. So when his dream was o - ver What did that lit - tle boy do? . . He



pins fell out of all the stars, And the stars fell in - to his cap. .
went and looked in - side his cap, And found it was not true. .

MERRY ARE THE BELLS.

JOHN HYATT BREWER.

Briskly.

1. Mer - ry, mer - ry bells and mer - ry would they ring, Mer - ry was my - self and mer - ry could I sing. With a mer - ry, mer - ry ding, dong,

2. Mer - ry have we met and mer - ry have we been, Mer - ry let us part, and mer - ry meet a - gain. With a mer - ry, mer - ry ding, dong,

hap - py, gay, and free, And a mer - ry, mer - ry sing song,

hap - py let us be.

Dictation.

Major.

1

2

Chromatic.

3

Rhythmic.

4

Minor.

5

6

PLAY TIME.

JOSEPH L. ROECKEL.

Softly.

1. Play time, play time, hap - py, hap - py play time, Who
2. Song time, song time, mer - ry, mer - ry song time, Who

would to sor - row and sad - ness give way; . .
has not laugh - ter and mer - ri - ment to - day? . .

cres.

Glad - ness and mirth shall be our thought to - day, . .

We have no time, no time for aught but our play! . .

Mel. Second Rd

THE VIOLET.

ADOLF SCHULTS. CARL REINECKE.

Gracefully.

1. Oh, Vio - let! dar - ling Vio - let! I pray thee tell to me Why art thou the first flow'r - et That blooms up - on the lea?
2. Be - cause I am so ti - ny; That is the rea - son why, Were oth - er flow - ers near me, You all would pass me by.

mf

dim. . . . . . *p*

Study for Two Voices.

120

WHAT DOES LITTLE BIRDIE SAY?

ARTHUR FOOTE.

Merrily.

What does lit - tle bir - die say, In her nest at

peep of day? Let me fly, says lit - tle bir - die,

moth-er, let me fly a-way. Bir - die, rest a lit - tle lon - ger,

slower. *as at first.*

Till the lit - tle wings are stron - ger, If she sleeps a lit - tle lon-ger

rit.

Then she flies a - way, She flies a - way, a - way, a - way.

MORNING SONG.

Brightly.

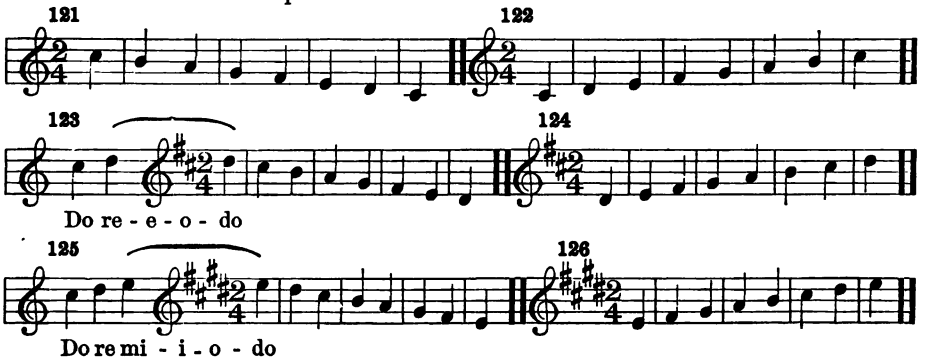
1. Sun - shine, dear, You ap - pear Ear - ly in the morn - ing;
2. Flow - ers bright Love thy light, Birds are on the wing;

Songs we sing, Trib - ute bring, Na - ture greets thy dawn - ing.
All that's good, Great, and true Sweet - est prais - es sing.

Mel. Second Rd.

Singing the scale down and up from different pitches should open every lesson. The pupils should gain the power to make the change indicated in Studies 123 and 125, without hesitation.

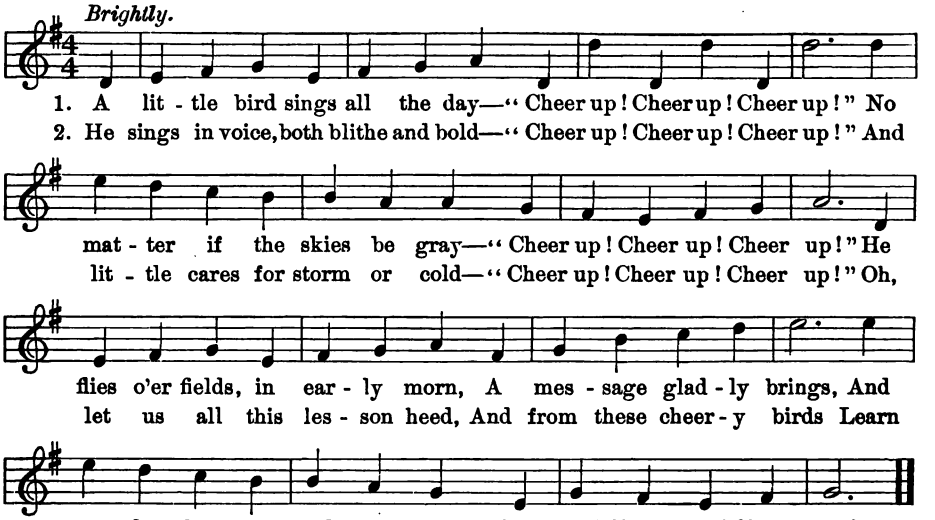
The scale in different positions on the staff.



CHEER UP.

EVA BEST.

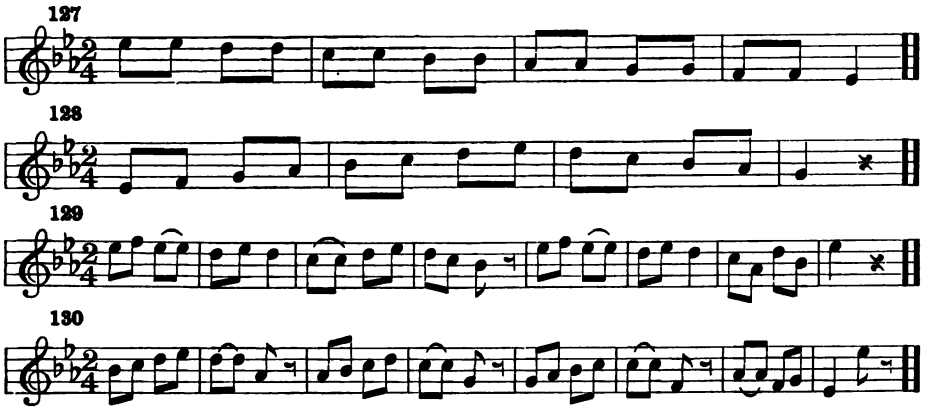
Brightly.



Mel. Second Rd.

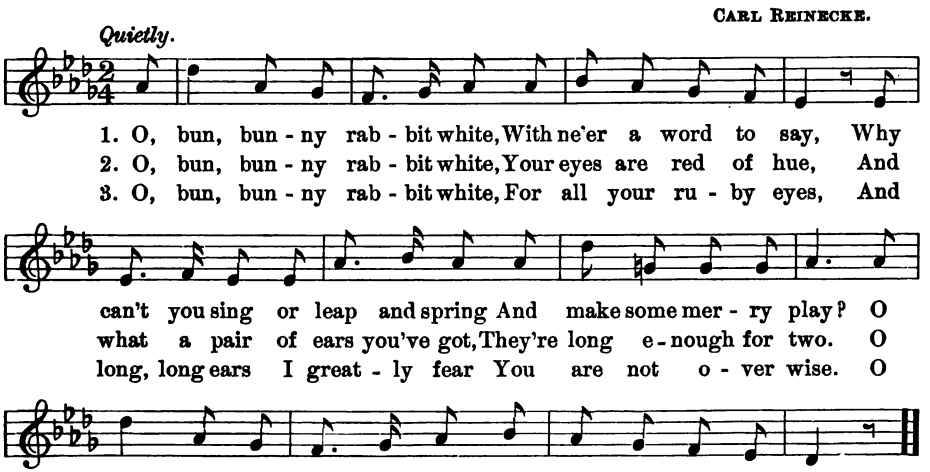
Hold the finger down while singing two tones. Uniting two eighth notes gives the value of a quarter note.

Divided Beat.



O, BUN, BUNNY RABBIT WHITE.

CARL REINECKE.



Mel. Second Rd.

THE STREAM.

BYRON WILLIAMS. H. L. HEARTZ.

Cheerfully.

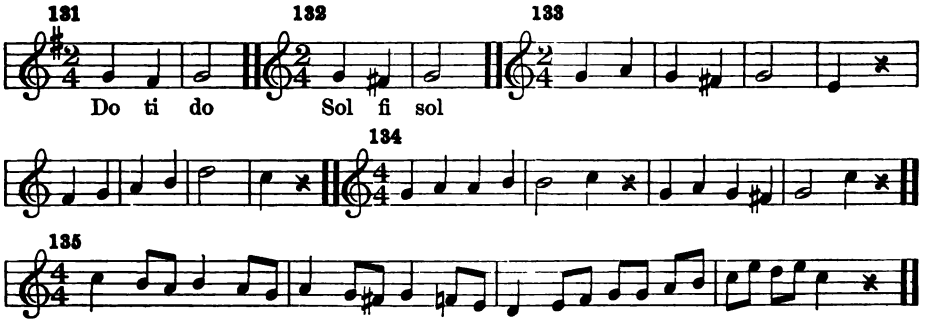
1. There's a stream I know, with a bab-bling flow, That winds the woods a - way, Where the leaves are red in their au - tumn bed, And skies re-flect their gray. And it sings a - long with its rip-pling song, While ech - oes an - swer back; By the ser-ried field and the harvest yield All snug in crib and stack!

2. In the sun - shine bright, or the moon's soft light, It laughs in rhyth - mic fun — Would that man could see such phi - los - o - phy In work that must be done. For there's woodland bright and the moon by night In life, for ev'r - y - one — There's but small al-loy if the heart en-joy The star-light and the sun!

Mel. Second Rd

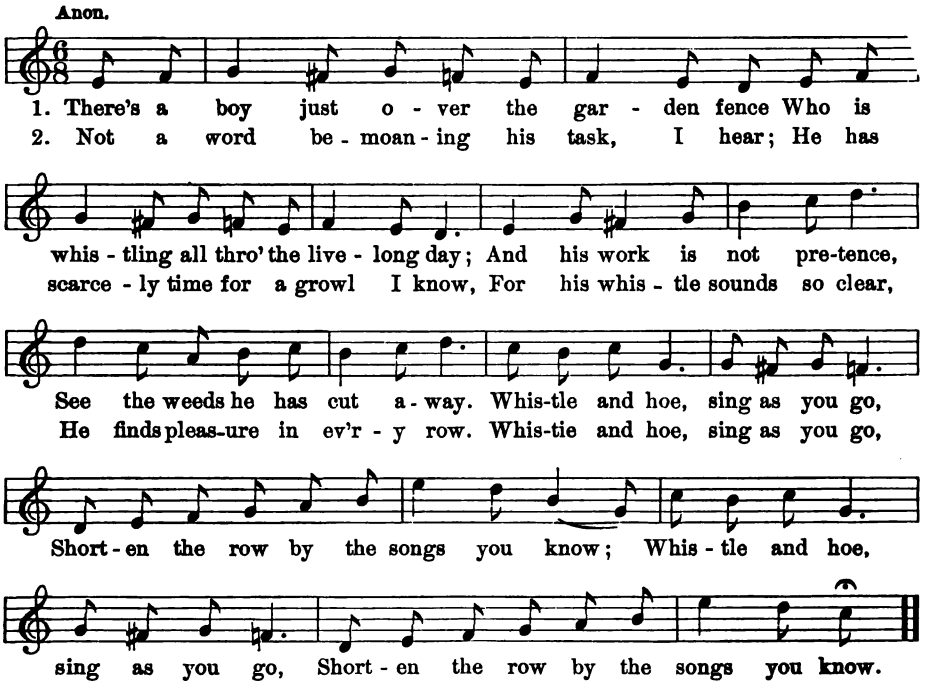
The Sharp Inflex.

(Sharp four from above.)

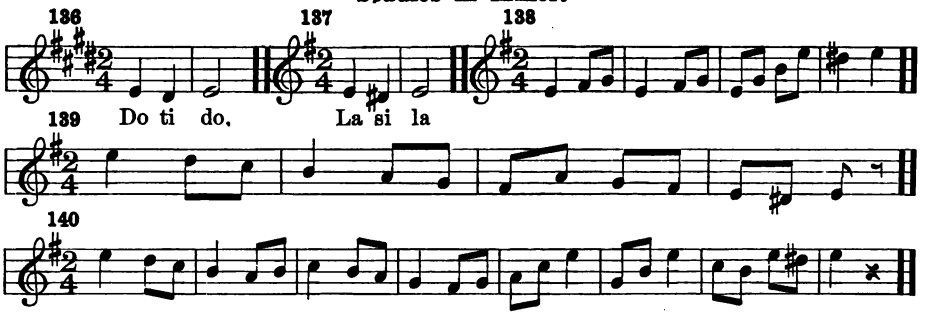


WHISTLE AND HOE.

Anon.



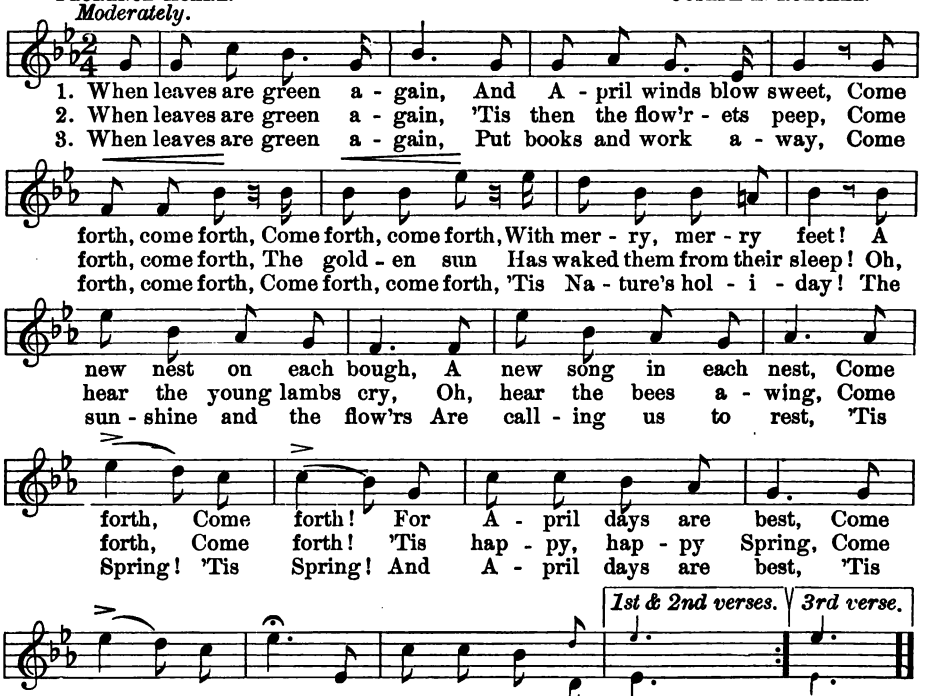
Studies in Minor.



WHEN LEAVES ARE GREEN.

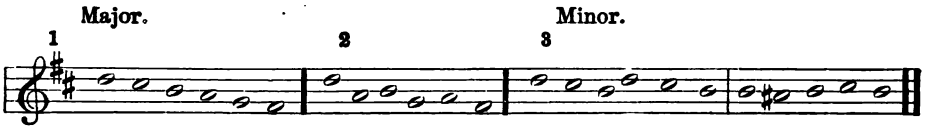
FLORENCE HOARE. JOSEPH L. ROECKEL.

Moderately.

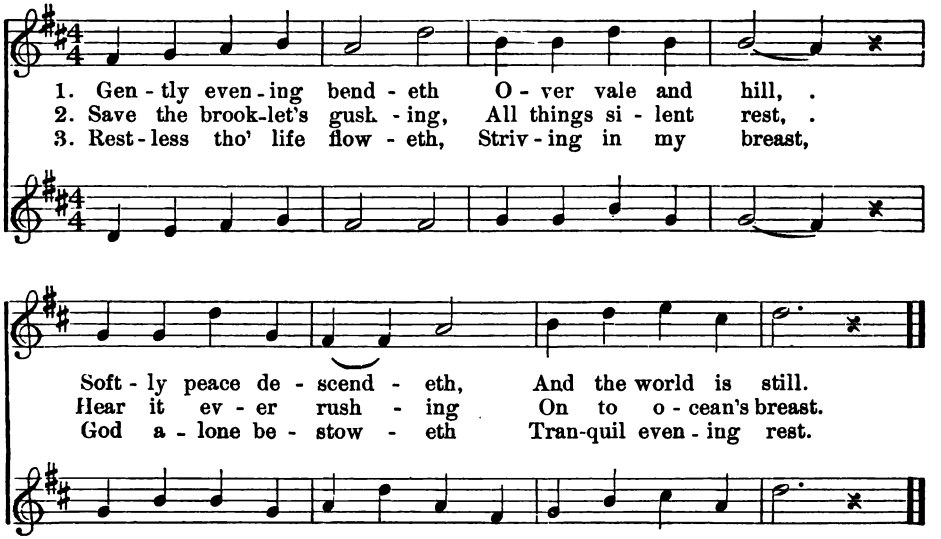


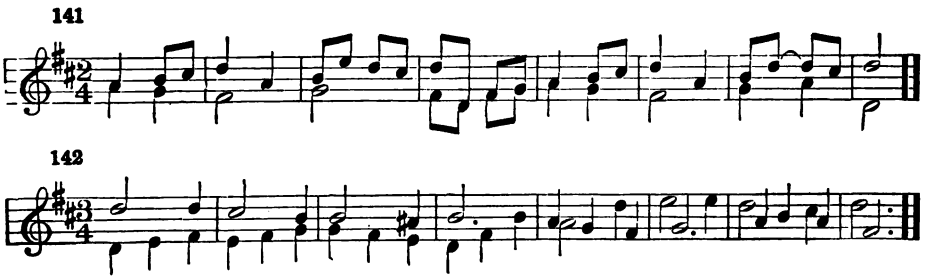
Mel. Second Rd.

Dictation.



EVENING.





Me' Second Rd.

SINGING.

ROBERT LOUIS STEVENSON. CARL REINECKE.

Lively. *with clear round tone.*

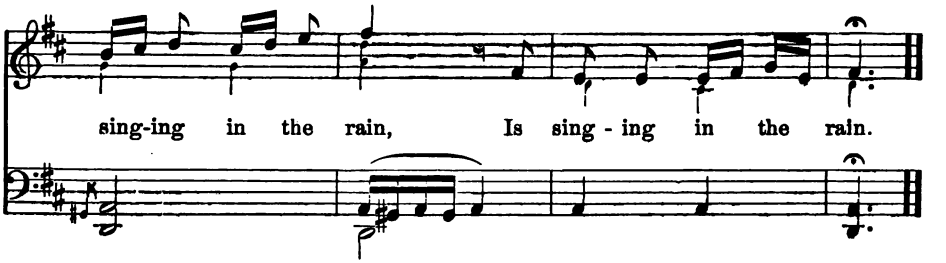
p

Of spec-kled eggs the bird - ie sings and

nests a-mong the trees; The sail - or sings of ropes and things In

ships up - on the seas. The chil - dren sing in far Ja - pan, The

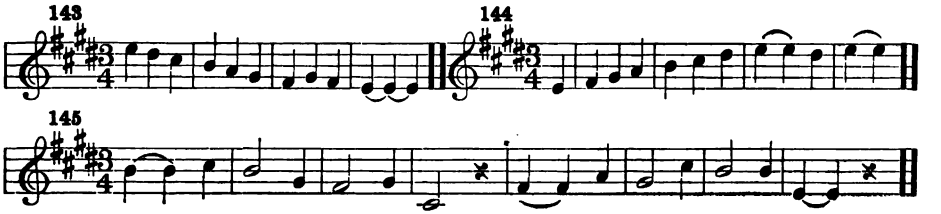
chil- dren sing in Spain; The or - gan with the or - gan man is



Studies in Three-Part Meter.

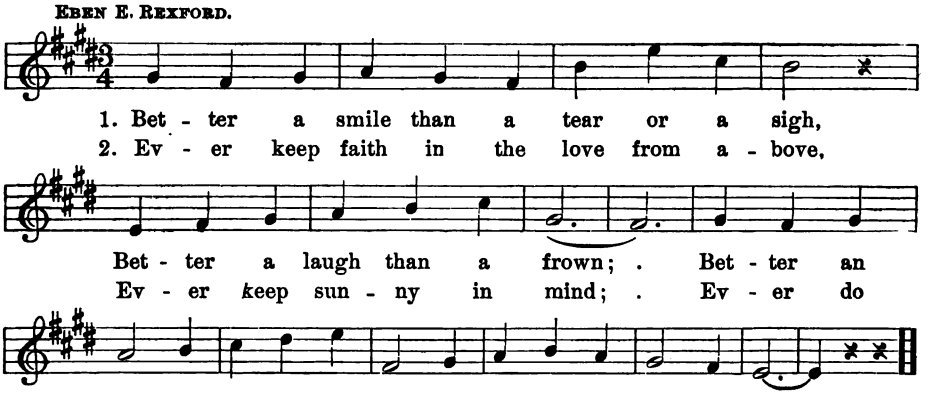
♩ ♩ = ♩

Call attention to the wide skips in No. 145, and establish the tones before the singing is attempted.



MY CREED.

EBEN E. REXFORD.

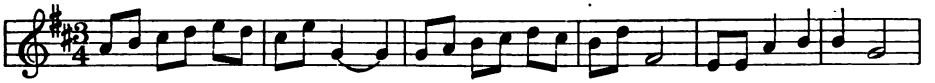


Mel. Second Rd.

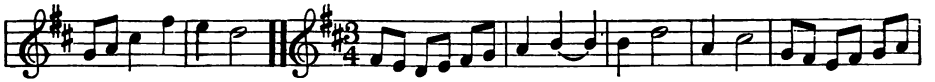
Divided Beat ♫ = ♩
Multiple Beat ♩ ♩ = 𝅗𝅥

Two tones to the beat in three part meter. See that the meter is carefully marked. Note the wide intervals in Study 147. Fix these tones carefully before beginning. Be sure that value of two eighth notes is felt in each quarter.

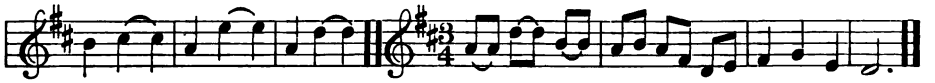
146



147



148



A WINTER BREAKFAST.

Cheerily. *p* — Lady ARTHUR HILL.

1. There came a lit - tle blue - bird, blue - bird, blue - bird,
2. But in the sum - mer weath - er, blue - bird, blue - bird,
3. "O throw the win - dow o - pen, chil - dren, chil - dren,

Tap-ping at the win - dow with his lit - tle bill; "Ga - ther up your
When the plum was pur - ple, and the cher - ry red, Sure you might have
He, who in His wide world, sees the spar-row fall, Bade us all the

Mel. Second Rd

crumbs, all chil - dren, chil - dren, Throw me out a hand-ful, that
stored up some - thing, some - thing, Then you would not now be so
sum - mer sing for you dear chil - dren While the pret - ty wild flow'rs were

I may eat my fill."
hun - gry for our bread.
grow - ing by the wall.

Studies with Chromatic Tones.

Study the wide intervals in 150 and 151 before beginning.
See that each pupil can sing the studies alone.

149

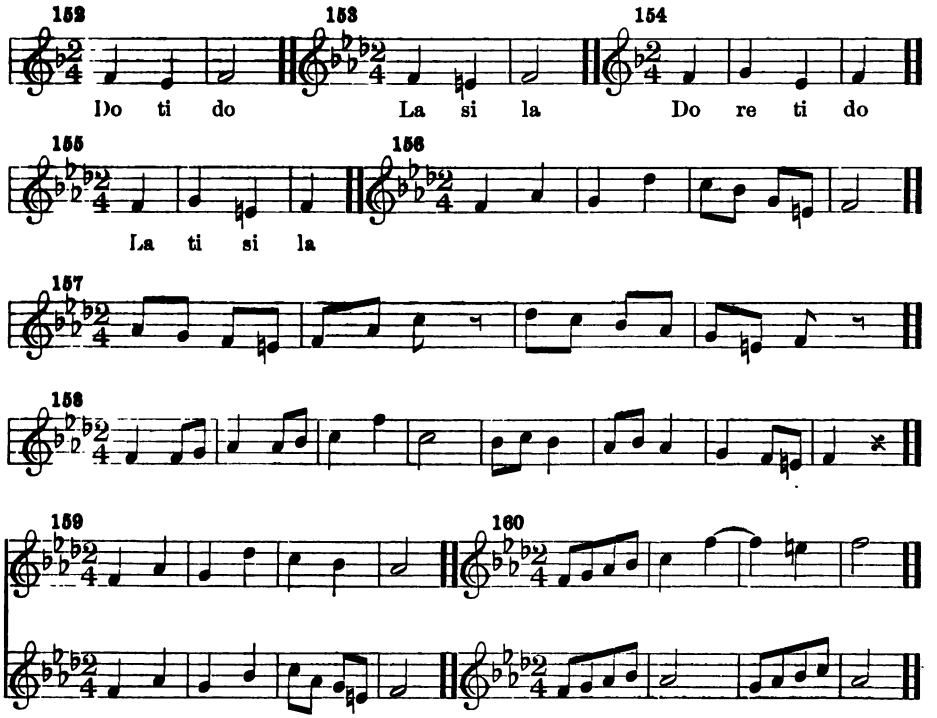
di ri . fi si li

150

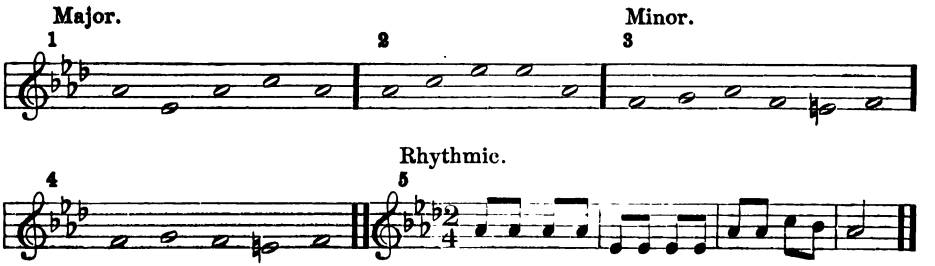
151

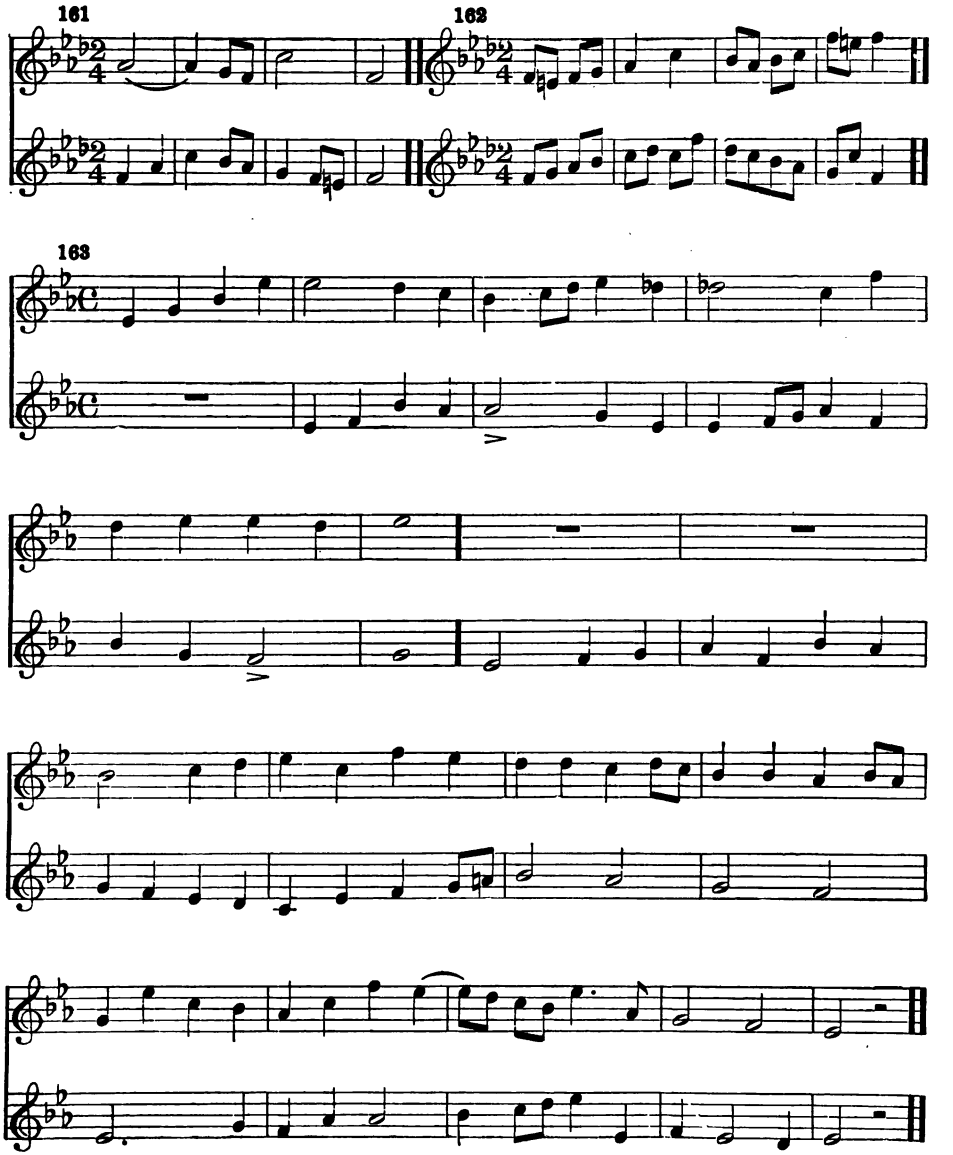
Studies in Minor.

Fix the type tones in Studies 152, 153, 154 and 155. Study from the scale the wide intervals in 156, 157 and 158: carefully note the location of the tones on the staff.



Dictation.




161
162
163

MERRY IS THE GYPSIES' LIFE.

A. J. FOXWELL. FRANZ REIFF.

In march time.

1. Mer - ry is the gyp - sies' life, Far a - way from cit - y strife,
2. Where on broad and breez - y down, Heath and gorse the hil - locks crown:
3. What if clouds should gath-er near, We will not give way to fear;

Far from close and crowd-ed room, Where the day is lost in gloom.
In the ver - dant for - est glade, Where the trees our tents will shade;
Nor, if storms should roll a - round, Will we trem - ble at the sound;

Far from hard and sor - did care, Mind and heart en - thrall - ing,
'Neath the bright and joy - ous sky, Thoughts to rap - ture call - ing;
Still one thought shall cher-ished be, Spite of all be - fall - ing,

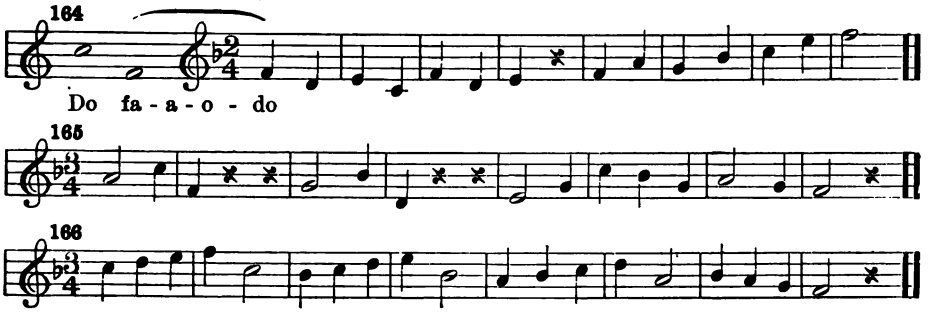
We will wan - der, free as air, . Hap - py ev'r - y - where!
In such scenes our lot shall lie, . Here we live and die.
Though some chan-ges we may see, . "Sweet is lib - er - ty!"

Mel. Second Rd.

The Multiple Rest.

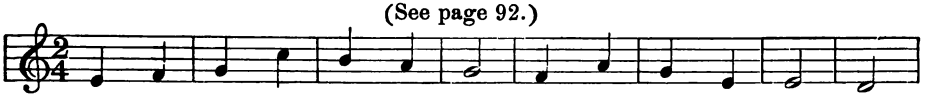
(Intervals and Rests.)

Bring out the contrast in the meter (two part and three part). See that the effect of the rests is fully felt.

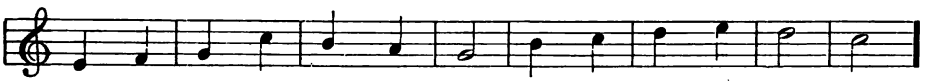


SUMMER DAYS.

(See page 92.)

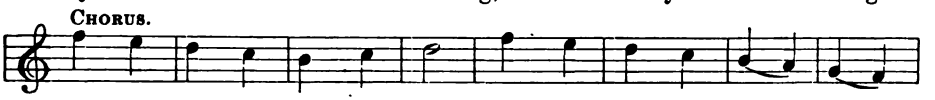


1. Skies have lost their trop - ic glow, Win - ter winds are blow - ing,
2. Flow'rs have ceased their blos - som - ing, Birds their bow'rs for - sak - en,
3. Soon the air with song will ring With the bees' low hum - ming;

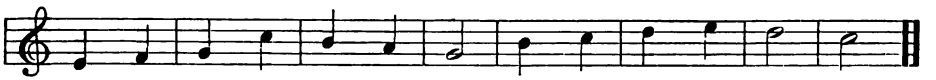


But be - neath the ice and snow Rip - pling streams are flow - ing.
But the balm - y breath of spring Will their beau - ty wak - en.
Joy o'er earth her robe will fling, Sum - mer days are com - ing.

CHORUS.



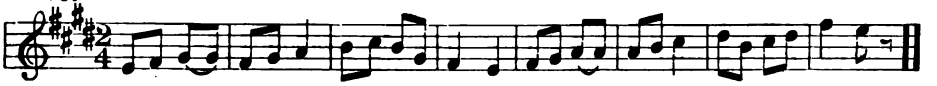
Sum-mer days will come a - gain, Flow'rs of hope are glow - ing;



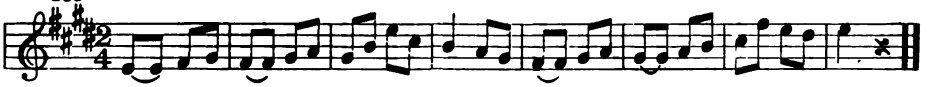
From the fount of life a - bove Streams of joy are flow - ing.

Studies in Rhythm.

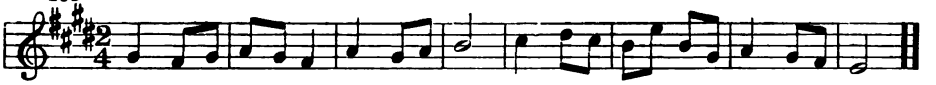
167



168

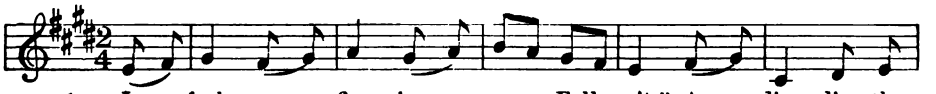


169

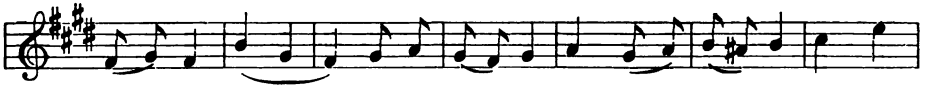


AN OCTOBER CHAT.

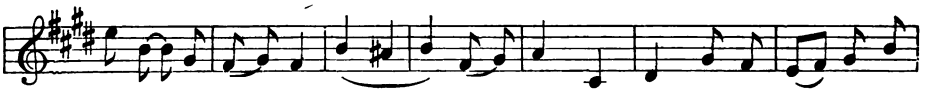
EDITH AUSTIN. H. L. HEARTZ.



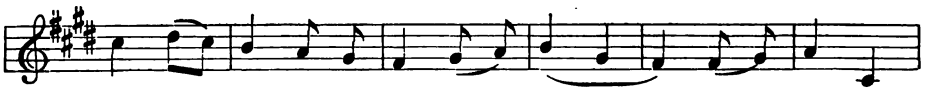
1. "I feel ver - y fine in my new Fall suit," A dim lit - tle
2. Then the beach-grass laugh'd to hear them chaff, As the breeze sway'd her



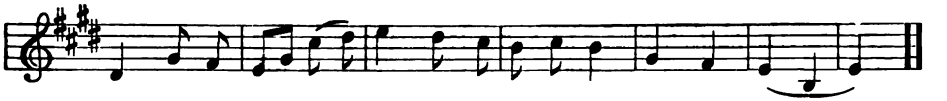
ma-ple tree said, . . "It is fash'n-ably made, of a wonder-ful shade, In
up and down: "Not in red or green would I be seen, But



col-or a beauti - ful red." . . Said a pine - tree near, with a scoff and a
on - ly in deep, warm brown." So they all stood at the edge of the



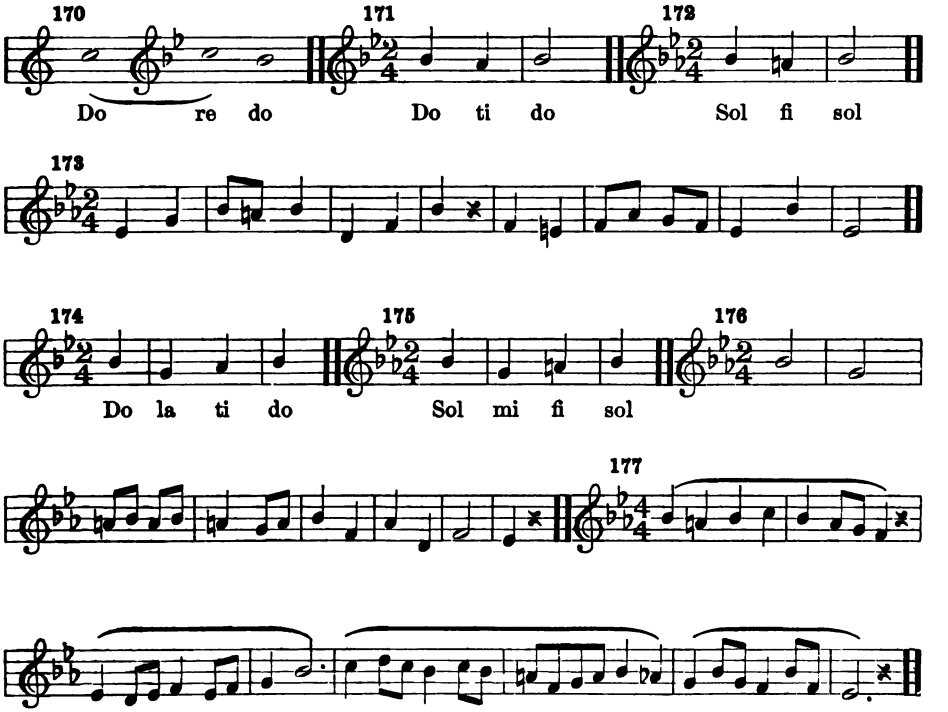
sneer, And scorn-ful - ly shak - ing her head, . . "In rich, dark
wood, And talked in the crisp, Fall weath - er, And the red and



green I'd pre - fer to be seen, Than in an-y bright shade of red." . .
green, with the brown, I ween, Made a beau-ti - ful sight to - geth - er.

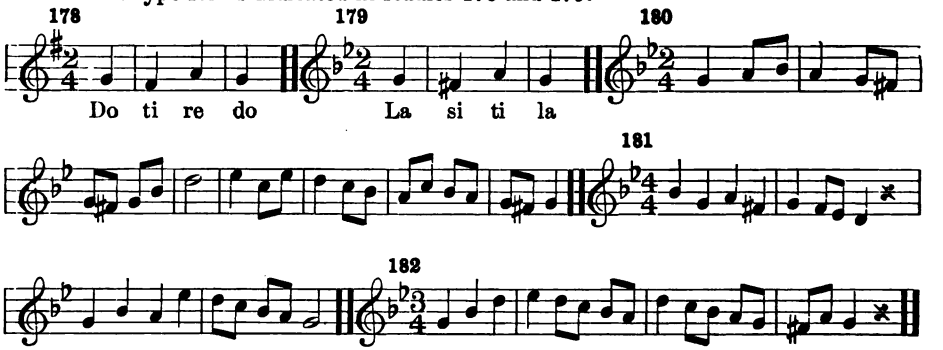
Chromatic Studies.

Studies 171 and 175 give the key to the most frequent use of Fi. Master these completely. Study the intervals carefully from the scale, introducing Fi. Note in Study 177 (sixth measure) Fi, re, occur. Make special note of this combination. Its equivalent is Ti, sol.

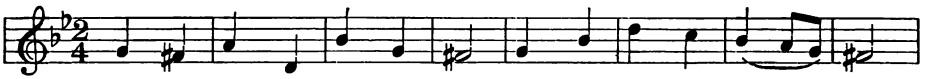


Studies in Minor.

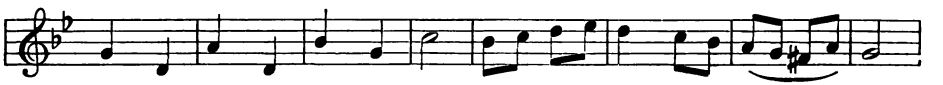
Fix the type forms indicated in studies 178 and 179.



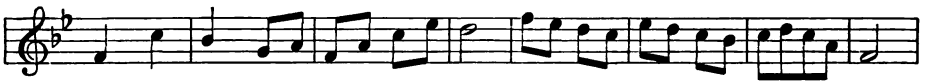
SUMMER DAYS ARE COMING.



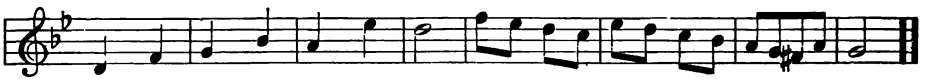
1. Skies have lost their trop - ic glow, Win - ter winds are blow - ing;
2. Flow'rs have ceas'd their blos-som - ing, Birds their bow'rs for - sak - en;
3. Soon the air with song will ring, With the bees' low hum - ming;



But be-neath the ice and snow Rip - pling streams are flow - ing.
But the balm - y breath of spring Will their beau - ty wak - en.
Joy o'er earth her robe will fling, Sum - mer days are com - ing.



Sum - mer days will come a - gain, Flow'rs of hope are glow - ing,



From the fount of life a - bove Streams of joy are flow - ing.

Mel. Second Rd.

SLUMBER, LOVELY CHILD.

Softly.

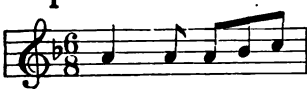
1. Slum - ber, love - ly child, God in mer - cy mild, O - ver you to watch has giv - en Ho - ly an - gels charge in Heav - en; By no dreams op - press'd, Sleep in qui - et rest. . .

2. Peace, that heav'n - ly dove, From the God of love, Still as free from care and sor - row, Kind-ly keep you on the mor - row: Till the ris - ing sun, Slum - ber, sweet - est one. . .

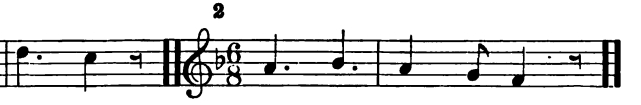
Dictation.

Rhythmic.

1



2



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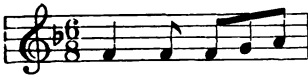

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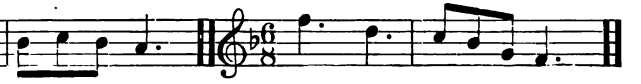


THE SNOW.

FLORENCE HOARE. DR. CHARLES VINCENT.

Softly.

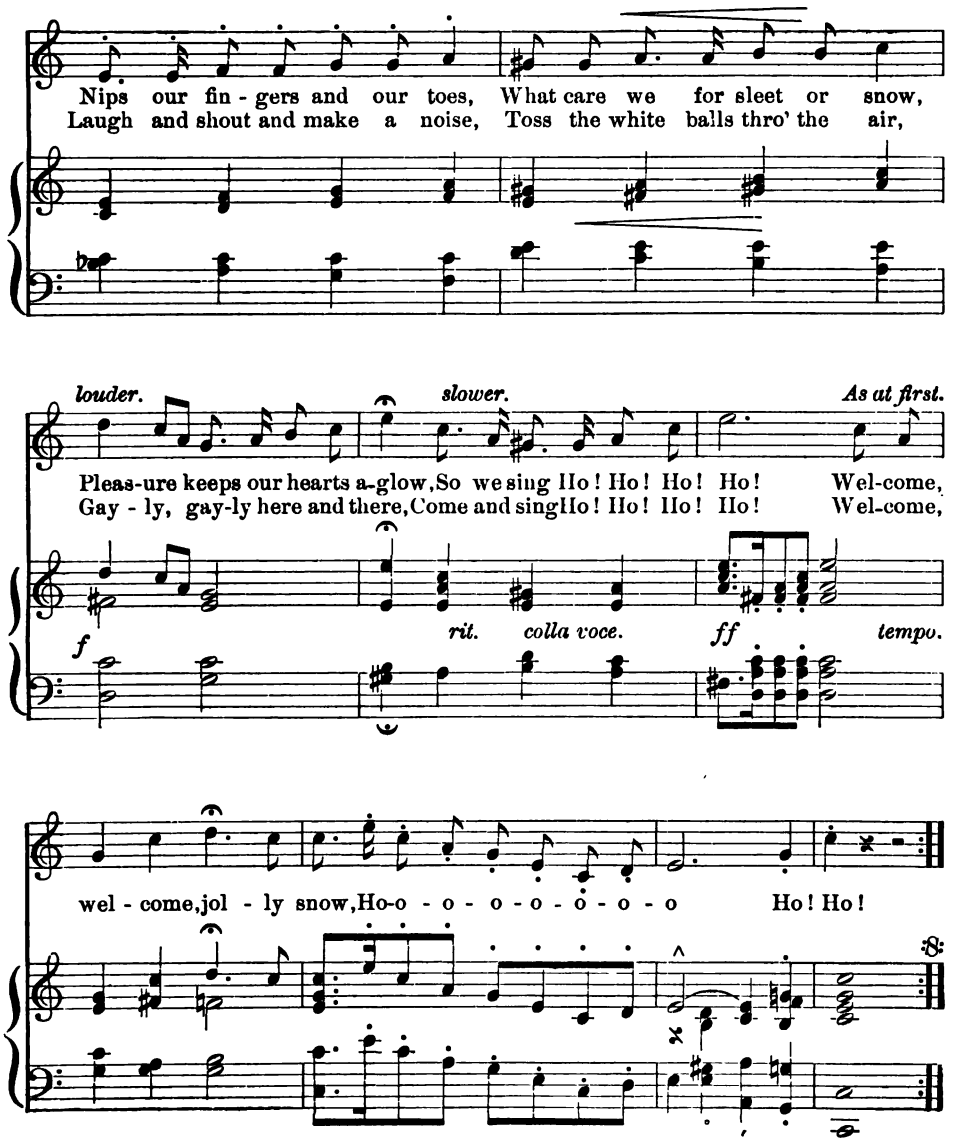
1. Drift - ing in the yel - low sky,
2. O - ver bush and hill and tree,

Rather quickly. *lightly.*

f *p*

See the mer - ry snow-flakes fly, Hap - py times of joy and fun,
Dan - cing, dan - cing mer - ri - ly, Till the drear - y path - ways seem

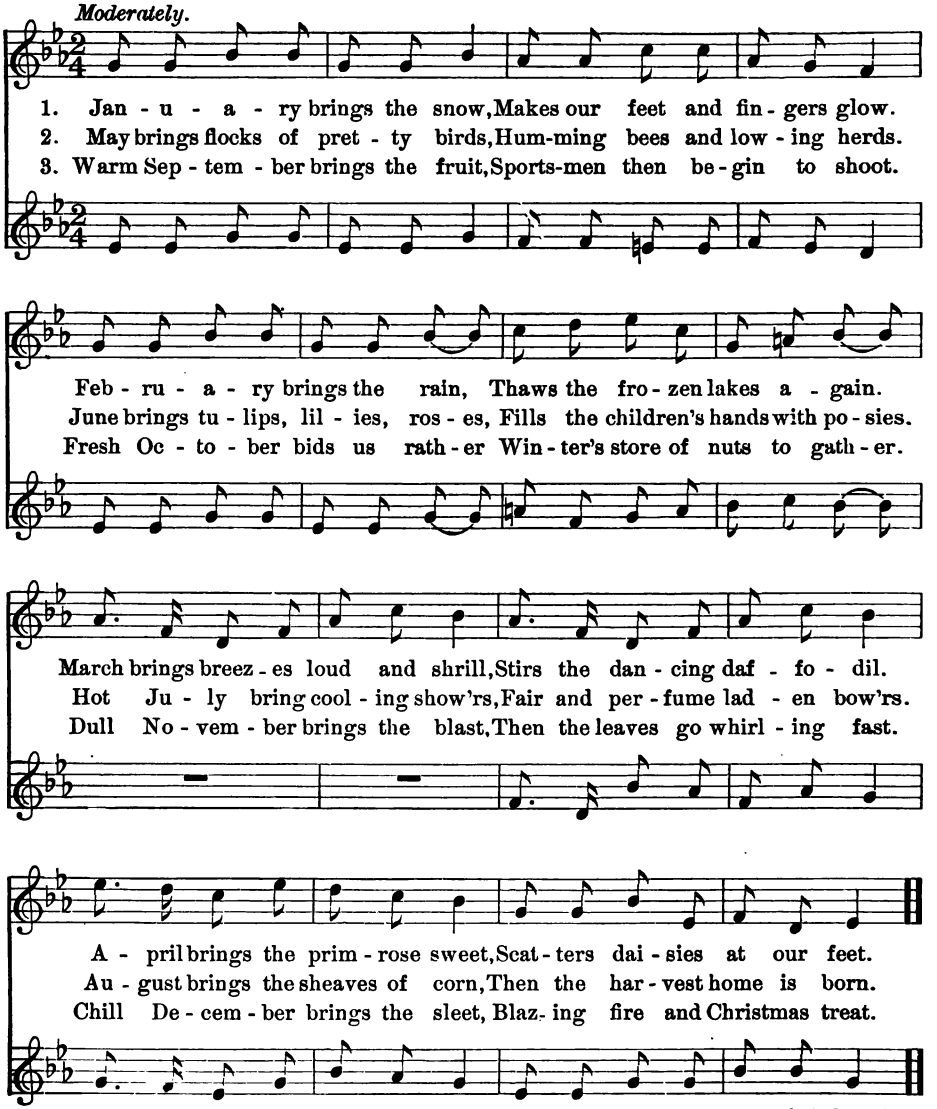
With the win - ter have be - gun; 'Tis the North wind as it blows,
Ra - diant as a fair - y dream: Come then mer - ry girls and boys,


Nips our fin - gers and our toes, What care we for sleet or snow,
Laugh and shout and make a noise, Toss the white balls thro' the air,
louder.
slower.
As at first.
Pleas-ure keeps our hearts a-glow, So we sing Ho! Ho! Ho! Ho! Wel-come,
Gay - ly, gay-ly here and there, Come and sing Ho! Ho! Ho! Ho! Wel-come,
f
rit.
colla voce.
ff
tempo.
wel - come, jol - ly snow, Ho-o - o - o - o - o - o - o Ho! Ho!

THE MONTHS.

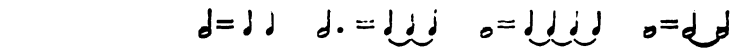
SARAH COLERIDGE.

Moderately.



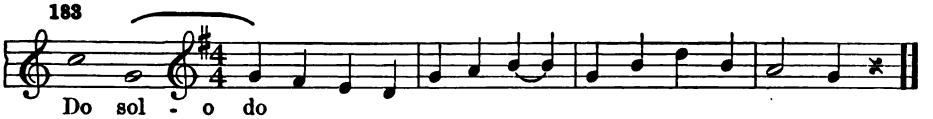
Mel. Second Rd.

Multiple Beat and Rests.

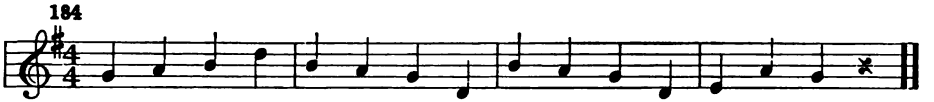


These studies should be carefully examined by the pupils, and then sung without special drill.

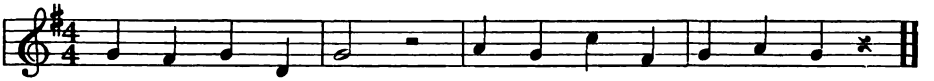
183



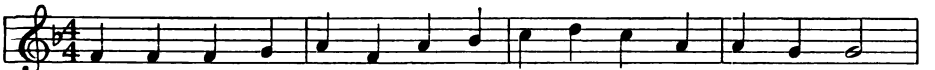
184

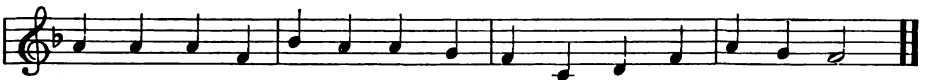


185

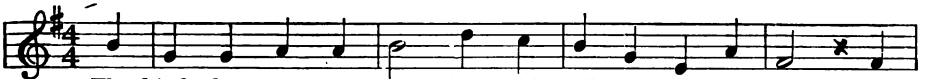


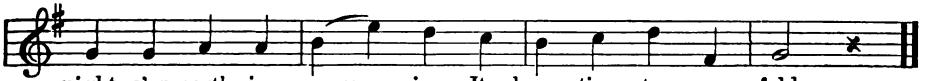
MORNING BELLS.





THE STARS.





THE ROBIN.

HARRIET FAIRCHILD BLODGETT. MARGARET RUTHVEN LANG.

Moderato.

mf

1. A lit - tle Rob - in came too soon From Sum-mer - land a - way. He must have tho't that it was June, When 'tis not e - ven May! "O Rob- in, pin your scar - let
2. are no oth - er birds a - bout Clad in their coats of fur. The puss - y wil-lows are not out, They dare not e - ven purr! And you will freeze." But, as I

mp *mp* *Ped.* *Ped.* *Ped.* *mf* *mf* *Ped.*

Mel. Second Rd.

vest More close - ly to your throat, Or
spoke, He hopped up - on a tree, As

Ped. *Ped.*

of the song you love the best You can - not sing a
if the cold were but a joke, And sang a song to

Ped. *Ped.* *Ped.*

note. . . 1 *mf* 2
me. . . . 2. There

mp

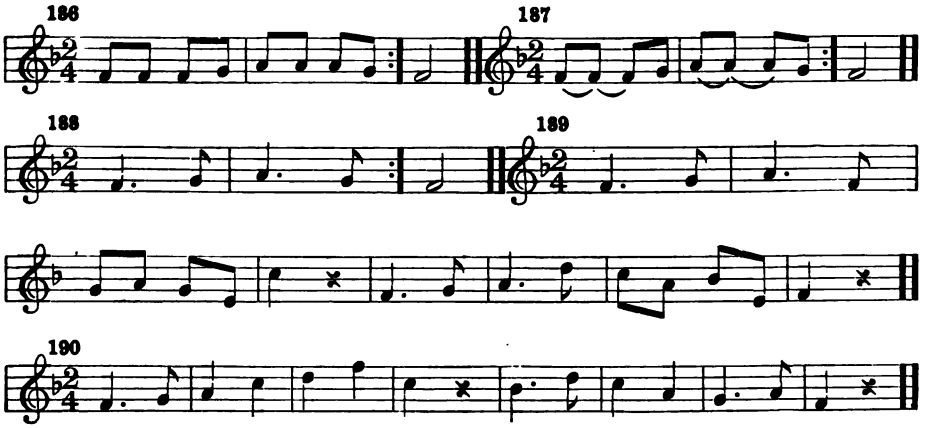
Ped. *Ped.* *Ped.*

The Dotted Note in $\frac{2}{4}$.

♩. = ♪♪♪

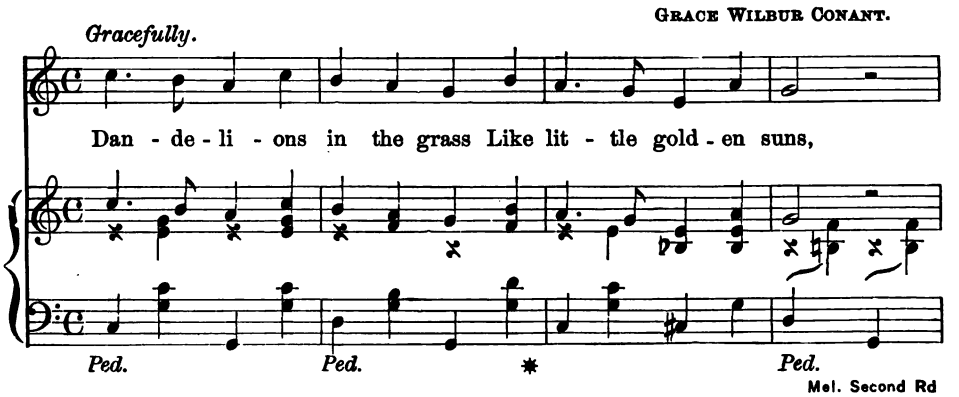
This new work requires special consideration. Observe how the dotted note is built up: it receives *two* beats, not one and a half. (There is no half beat.) Sing the dotted notes so as to show their full content, i. e., three eighths.

Study the intervals, noting Fa ti in No. 189. Continue these studies till each pupil can sing them alone with proper beating.

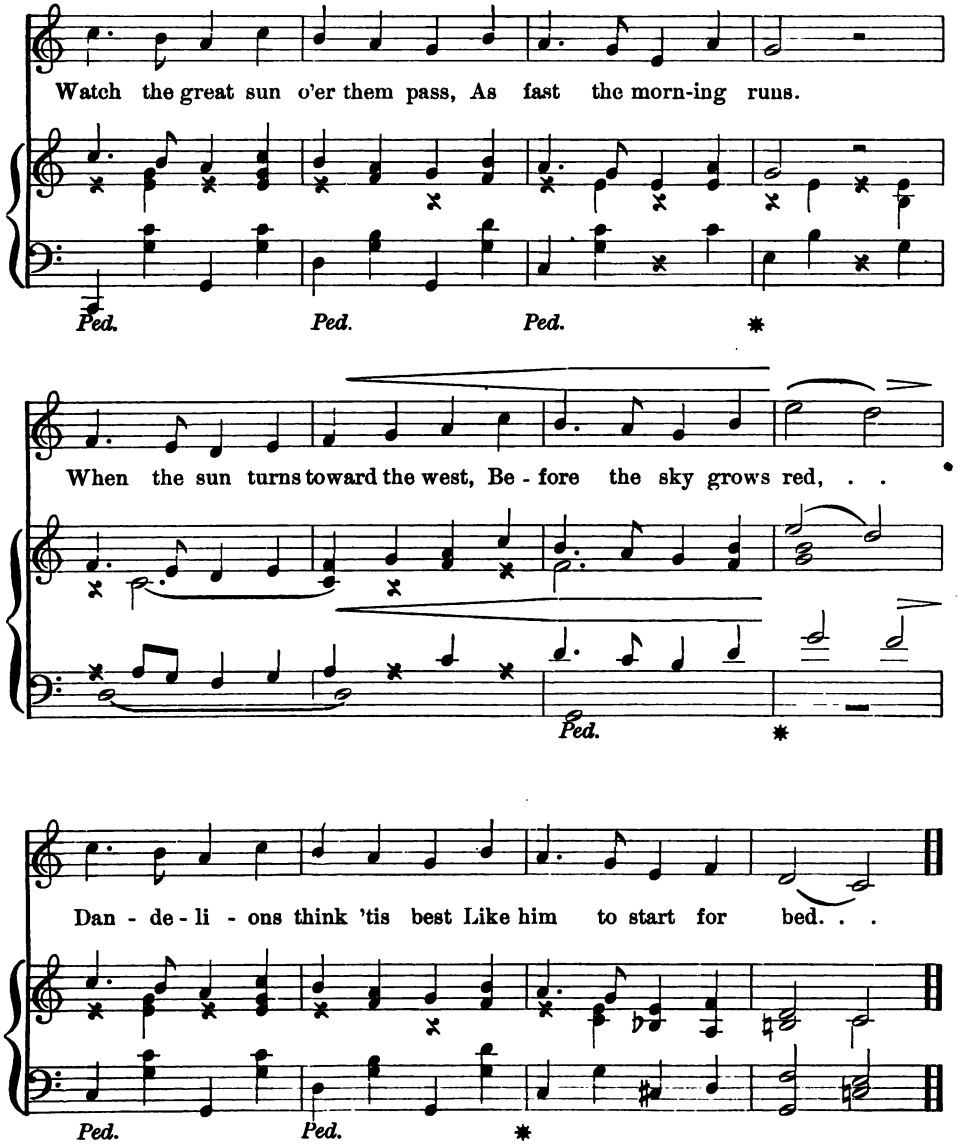


DANDELIONS IN THE GRASS.

GRACE WILBUR CONANT.



Mel. Second Rd



Mel. Second Rd.

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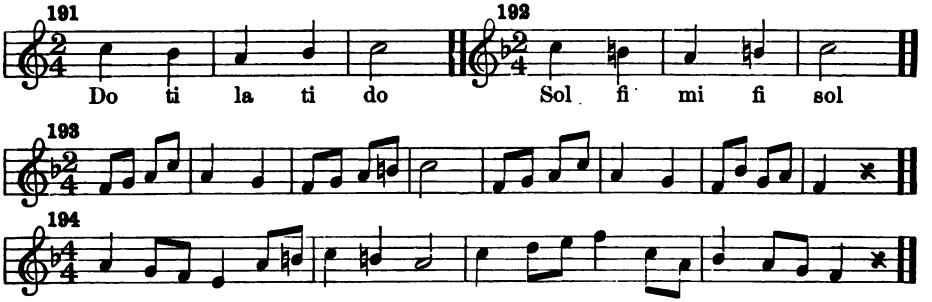
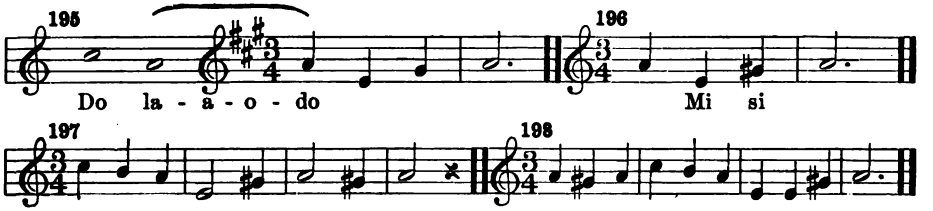
Study of Fi.

Master the type forms 191 and 192. Carefully consider the intervals in 193 and 194. Sing until the true melodic value is felt.



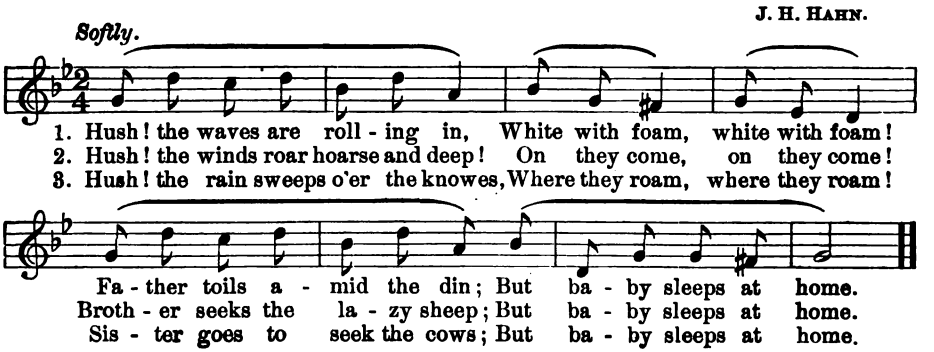
Study of Si.

We must learn to take Si freely from every other tone. Master the type forms 195 and 196. Give careful consideration to the intervals in 197 and 198 before singing. Repeat each exercise until it is sung very freely with correct beating. Make individual tests.



GAELIC CRADLE SONG.

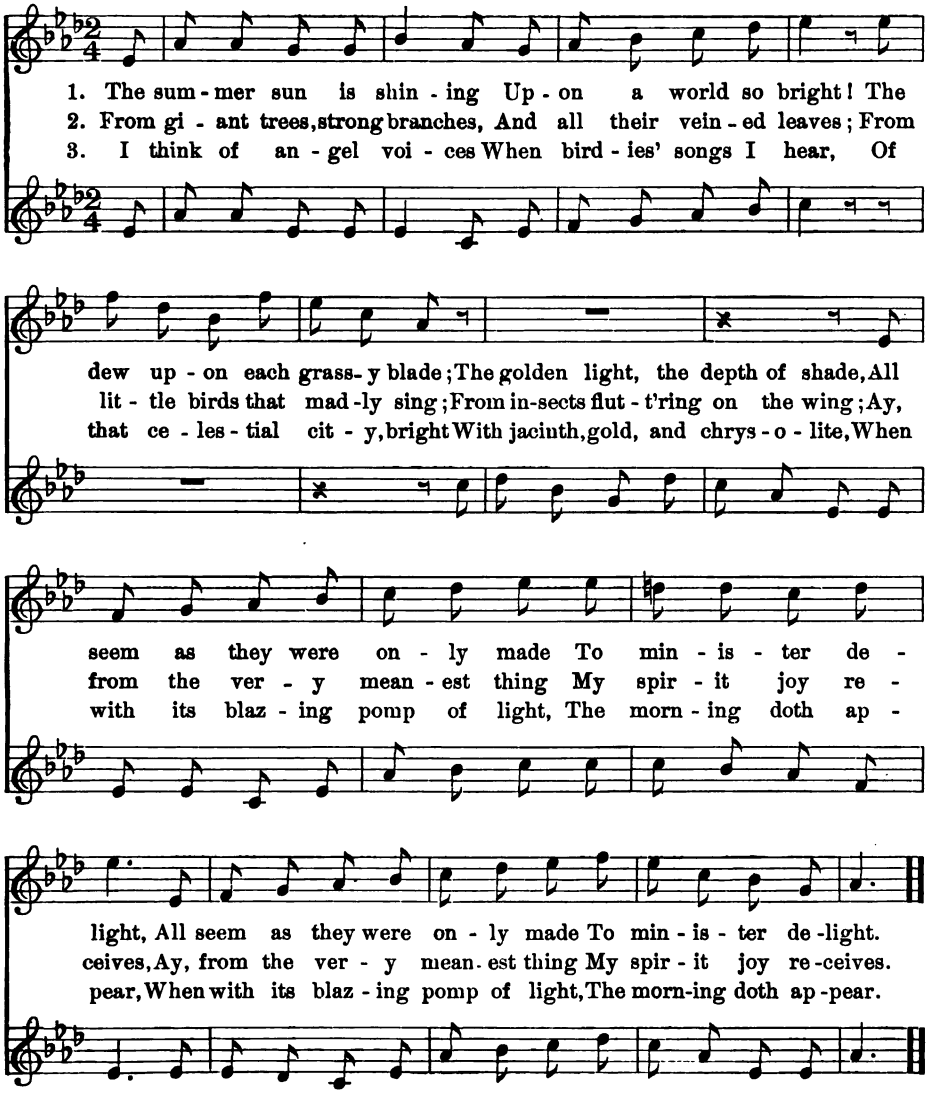
J. H. HAHN.



Mel. Second Rd.

THE SUMMER SUN.

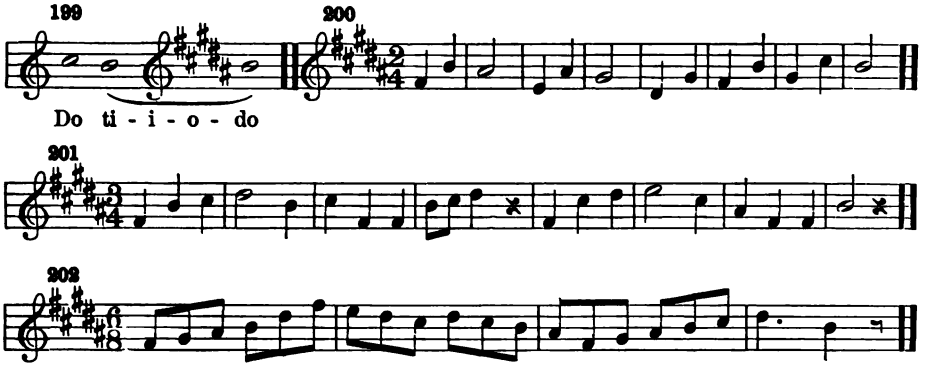
MARY HOWITT.



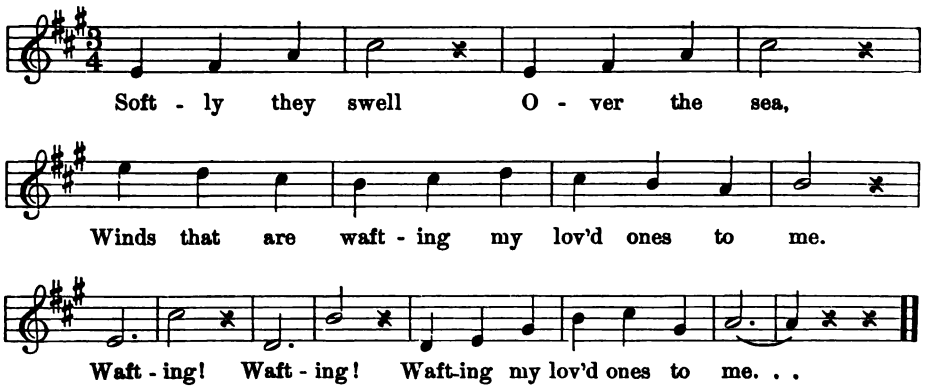
Mel. Second Rd.

Rhythmic Contrasts.

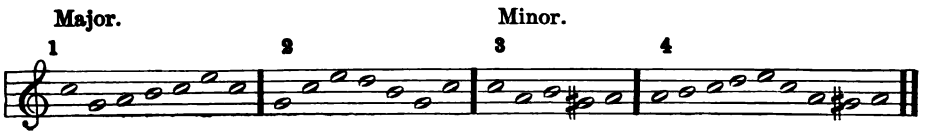
Make a careful study of the intervals, and repeat until their melodic value is felt. Study 202 should be sung, giving two beats to each measure.



THE WINDS.



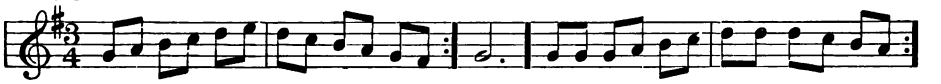
Dictation.

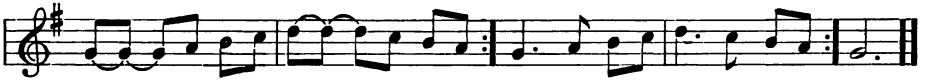


Mel. Second Rd.

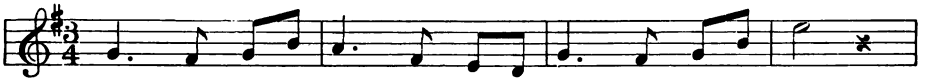
The Dotted Note.

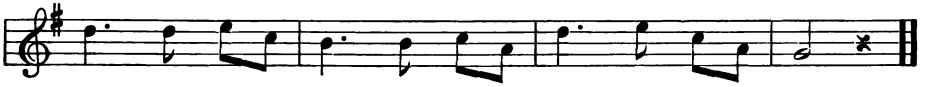
203





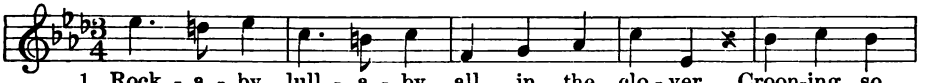
204



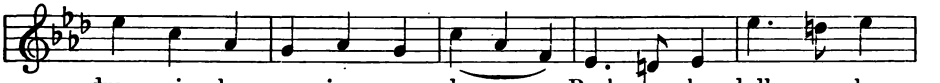


LULLABY.

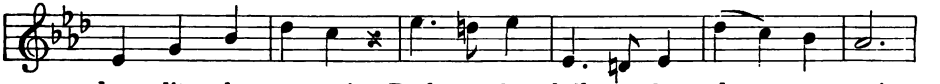
J. G. Holland. H. L. Heartz.



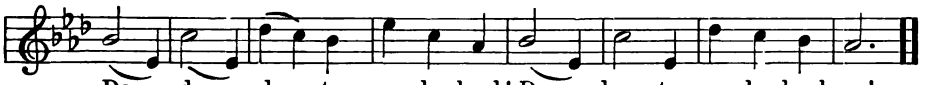
1. Rock - a - by, lull - a - by, all in the clo - ver, Croon-ing so
2. Rock - a - by, lull - a - by, rain on the clo - ver, (Tears on the
3. Rock - a - by, lull - a - by, dew on the clo - ver, Dew on the



drow - si - ly, cry - ing so low, . . Rock - a - by, lull - a - by,
eye - lids that wa - ver and weep!) . Rock - a - by, lull - a - by,
eyes that will spar - kle at dawn! . Rock - a - by, lull - a - by,



dear lit - tle rov - er! Rock - a - by, lull - a - by, down you go!
bend - ing it o - ver! Rock - a - by, lull - a - by, go to sleep!
dear lit - tle rov - er! Rock - a - by, lull - a - by, al - most gone!



Down, down, down to won-der-land! Down, down to won-der-land go!
Sleep, sleep, sleep in that won-der-land! Sleep, sleep in won-der-land sleep!
Sleep, sleep, sleep in that won-der-land! Sleep, sleep and now ba-by's gone!

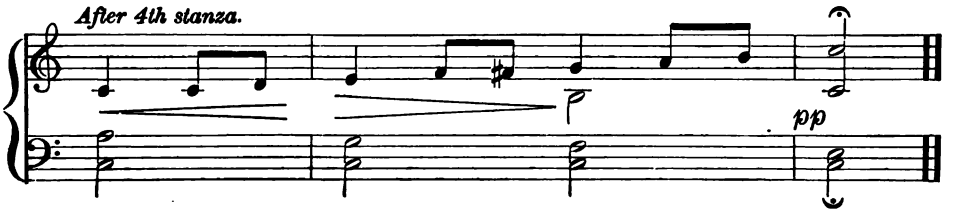
THY KINGDOM COME.

FRANCES R. HAVERGAL. ALBERTO RANDEGGER.

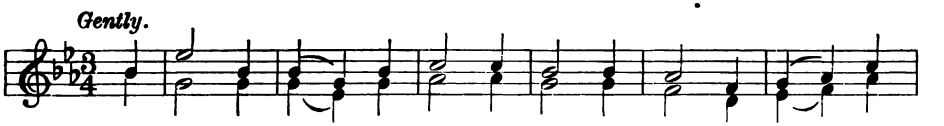
Quickly.

1. God of Heav - en! hear our sing - ing; On - ly lit - tle ones are we, Yet a great pe - ti - tion bringing, Fa - ther, now we come to Thee.
2. Let Thy King-dom come, we pray Thee, Let the world in Thee find rest; Let all know Thee, and o - bey Thee, Lov-ing, prais-ing, bless-ing, blessed!
3. Let the sweet and joy - ful sto - ry Of the Sav - iour's won - drous love, Wake on earth a song of glo - ry, Like the An - gel's song a - bove.
4. Fa - ther, send the glo - rious hour, . Ev'r - y heart be Thine a - lone! For the King-dom and the pow-er, And the glo - ry are Thine own.

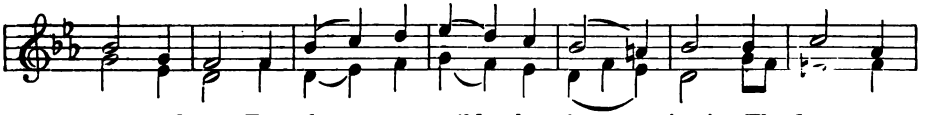
Mel. Second Rd.



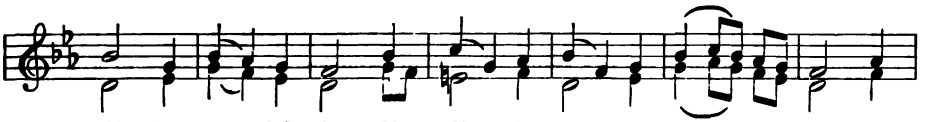
EVENING.



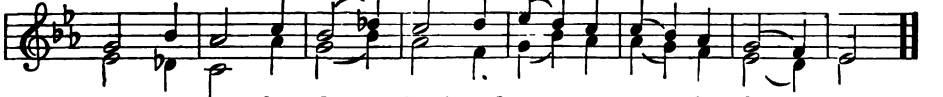
1. With gold - en light the even - ing star Smiles forth its greet - ings
2. But Thou, O Lord, dost nev - er sleep—Thy watch throughout the



near and far, From heav - en mild - ly beam - ing! The flow'r - ets
night Thou'lt keep O'er ev'r - y wea - ry mor - tal! Oh, let me



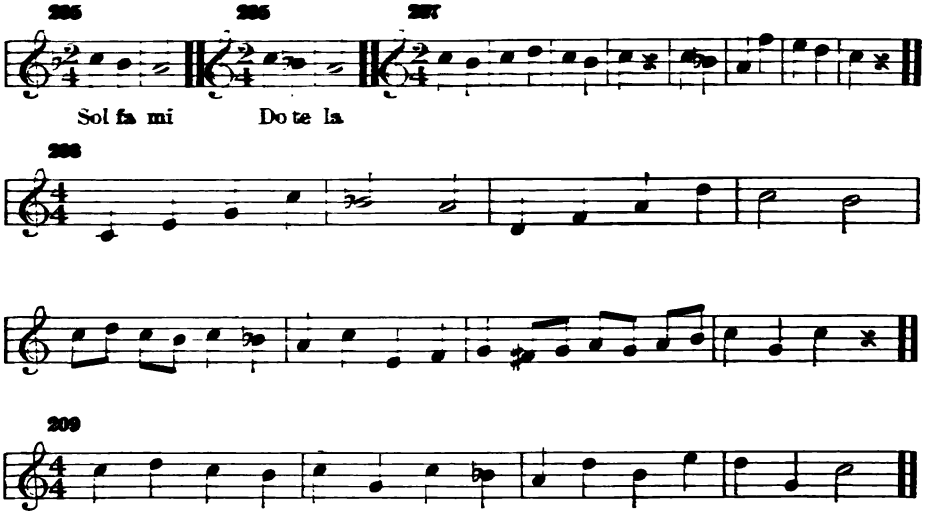
all their eye - lids close, The lit - tle birds all seek . re - pose, And
slum - ber in Thy care, Un - til the morn, so bright and fair, Opes



soon are sweet-ly dream - ing! And soon are sweet-ly dream - ing!
wide her gold - en por - tal! Opes wide her gold - en por - tal!

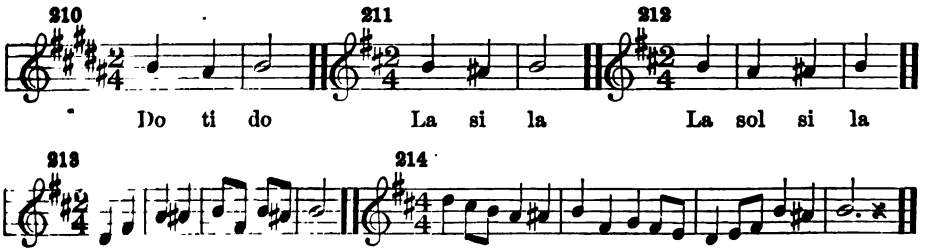
Study of Te.

Master the type studies 205 and 206. Note the wide intervals and give them special study from the staff. Sing until the melody is fully developed.



Study of Si.

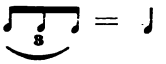
Si approached from Sol is a study of great importance. Do not pass over it until it is mastered. Go from the type studies 210, 211 and 212 to the melodies 213 and 214, and return again, using one to illustrate the other, until both are mastered.



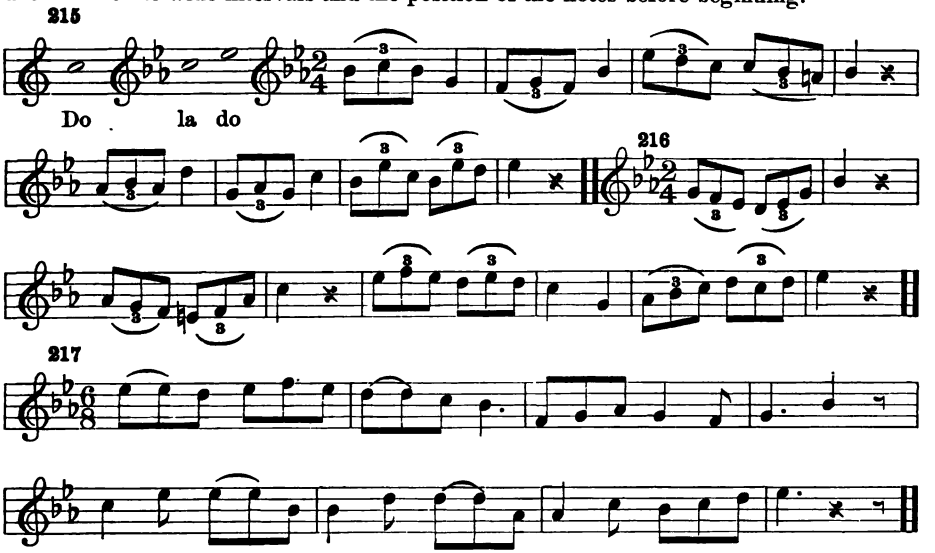
Mel. Second Rd.

Studies in Rhythm.

The Triplet.

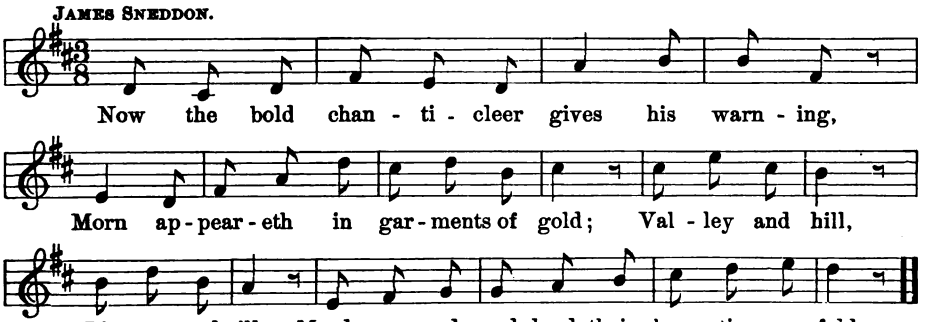


Sing Studies 215 and 216 freely as melodies, giving two beats to the measure, and then apply the teaching to No. 217, giving this study also with two beats to the measure. Note the wide intervals and the position of the notes before beginning.



THE MORN.

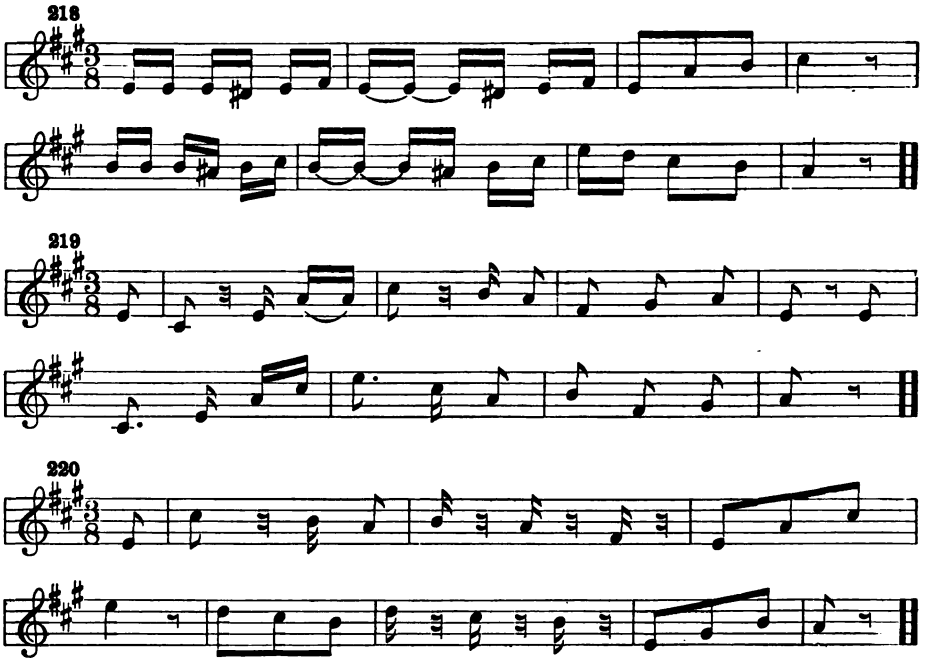
JAMES SNEDDON.



Mel. Second Rd.

Divided Beat and Dotted Note.

In three eight meter the dotted eighth note receives two beats. Note how it is built up in No. 218. See that the beating is correct. In No. 219 and 220 the use of the sixteenth rest is illustrated. Practise the studies until each pupil is master of them.



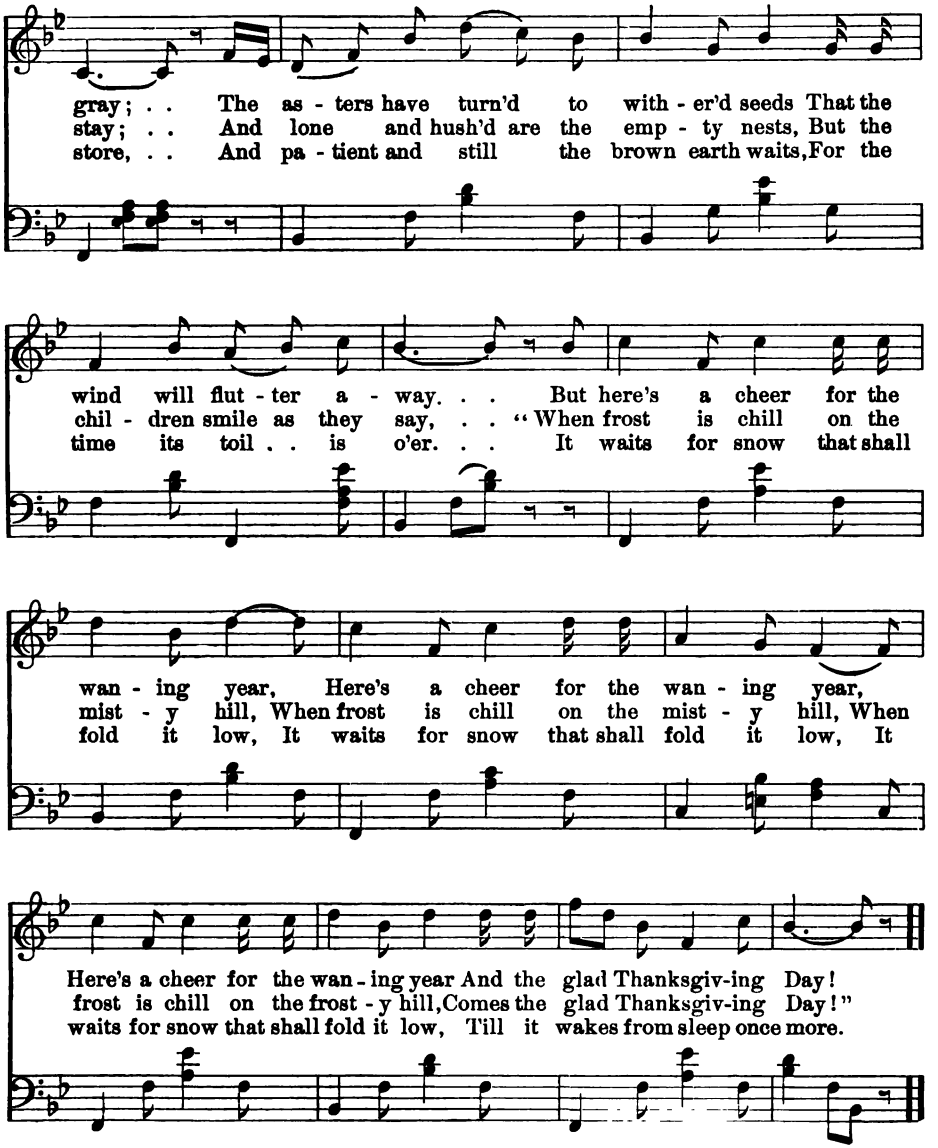
THANKSGIVING.

Anon. A. J. Morse.

Brightly.

1. The gold - en - rod can - dles are all burn'd out, By the ziz - zag fence of
2. The thrush-es have flown from the tree - tops high, And the blue-birds could not
3. They know that the har - vest is gar - ner'd in, In its bright and gold - en

Mel. Second Rd.



Mel. Second Rd.

COTTAGERS' LULLABY.

W. W. GILCHRIST.

Softly, with easy motion.

1. The days are cold, the nights are long, The north - wind sings a dole - ful tale; Then hush a - gain up - on . . my breast, All mer - ry things are

kit - ten sleeps up - on the hearth, The crick - ets long have ceased their mirth, There's noth - ing stir - ring in . . the house, Save one wee hun - gry

start thou not— the spark - ling light, 'Tis but the moon that shines so bright On win - dow pane be - dropped with dew; Then, lit - tle dar - ling,

Mel. Second Rd.

now at rest, Save thou, save thou, my lit - tle love.
nib - bling mouse, Then why, then why so bus - y thou?
sleep a - gain, And wake, and wake when it is day.

1 & 2 Last.

2. The
3. Nay!

1 & 2 Last.

rall. pp

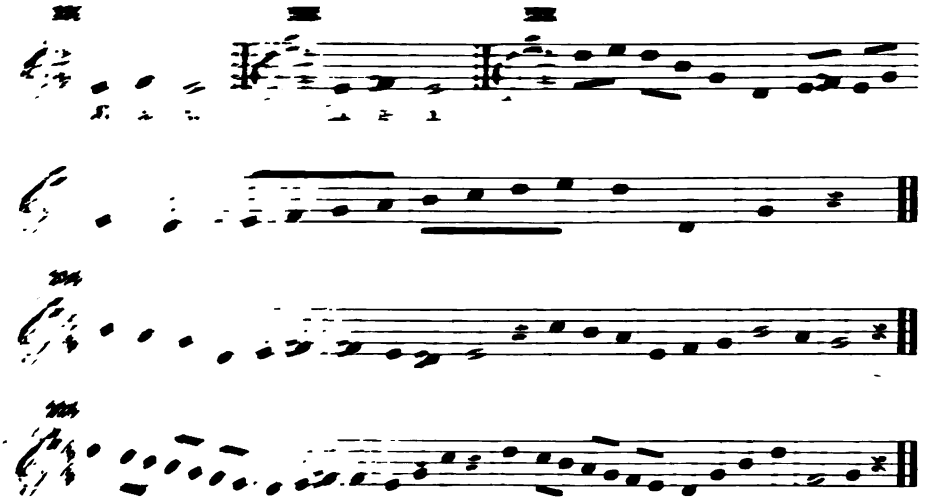
Ped.

Dictation

Minor. Chromatic.

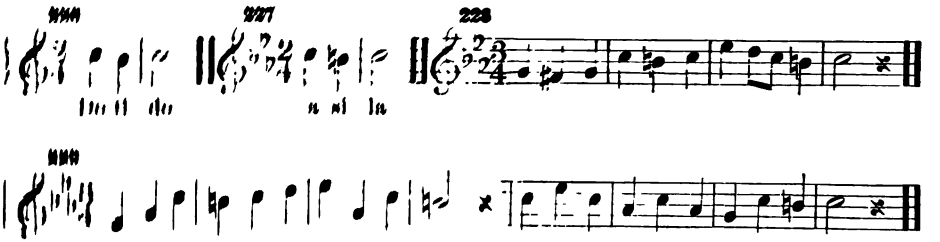
1 2 3

4 5



Study of the Minor Mode.

The type form contained in Study 226 and Study 227 must be fixed by many repetitions. Note carefully the intervals in 228, and give them ample study from the scale on the board.



Mel. Second Rd.

THE MILL.

Miss MULOCK. G. W. CHADWICK.

Quietly, in simple manner.

1. Wind - ing and grind - ing . .
2. Wind - ing and grind - ing . .

p leggiero. *p*

Round goes the mill: Wind - ing and grind-ing Should
Work through the day. Grief nev - er mind - ing — . .

nev - er stand still. Ask not if neigh - bor
Grind it a - way! What though tears drop - ping

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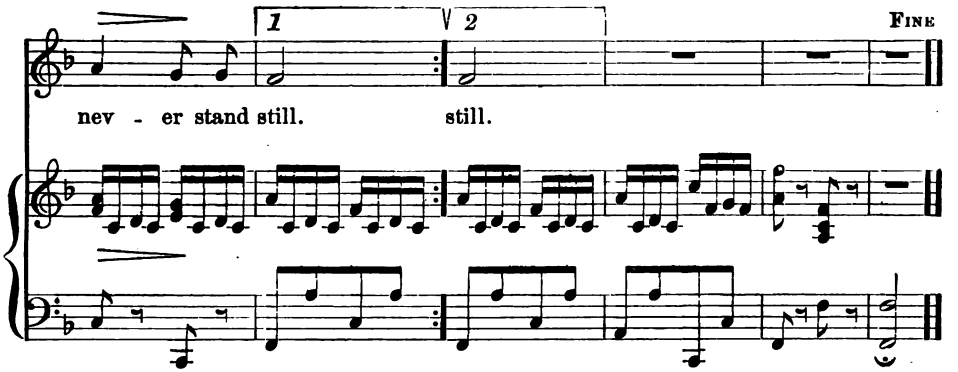
Grind great or small: Spare not *your* la - bor,
Rust as they fall! Have no wheel stop - ping—

softly.

Grind *your* wheat all. . . Wind - ing and grind - ing . .
Work com - forts all. . . Wind - ing and grind - ing . .

p

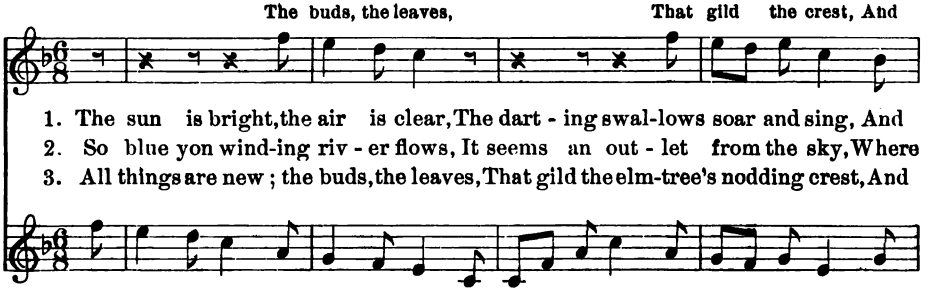
round goes the mill: Wind - ing and grind - ing should

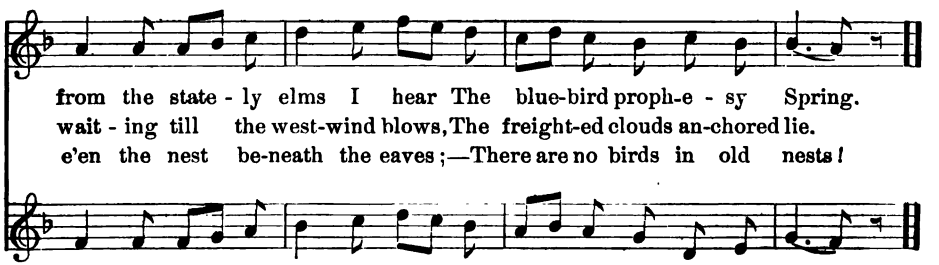


IT IS NOT ALWAYS MAY.

H. W. LONGFELLOW.

The air is clear, They soar and sing, And
The riv - er flows, Seems from the sky, Where
The buds, the leaves, That gild the crest, And





Mel. Second Rd.

THE SONG OF THE SNOW-FLAKES.

Anon.

Tranquilly.

1. Fall - ing, fall - ing, gent- ly fall - ing, All the day and night, . .
2. Run - ning, run-ning, swift-ly run- ning, When the warm winds blow, . .

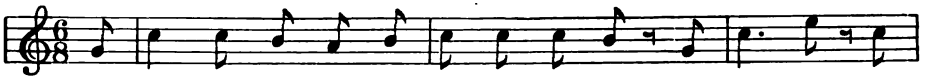
Mak - ing for the pret - ty flow - ers Blan-kets warm and white. .
O - ver fields of grass and flow - ers, In pure streams we flow. . .

Shin - ing, shin - ing, bright- ly shin - ing, In the morn- ing light, .
Prais - ing, prais - ing, ev - er prais - ing The dear God a - bove, .

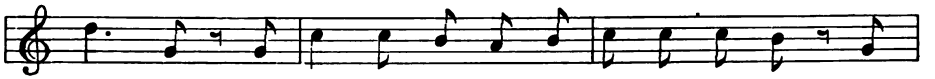
Deck - ing ev'r - y tree with jew - els, Pre-cious, pure, and bright. .
In . our com - ing, work, and beau - ty, Show-ing you His love. . .

SING IVY.

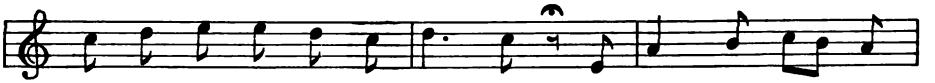
Nursery Rhyme. H. L. HEARTZ.



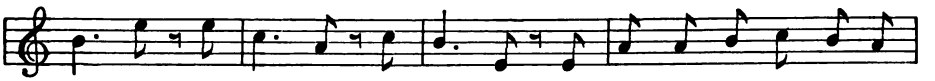
My fa - ther left me three a - cres of land, Sing i - vy, sing



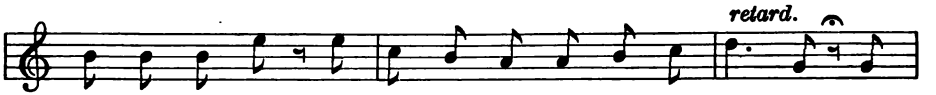
i - vy; My fa - ther left me three a - cres of land, Sing



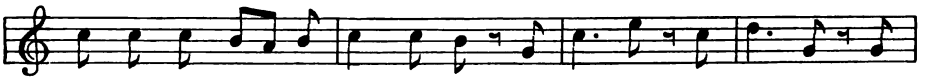
hol - ly, go whis - tle, and i - vy! I plowed it with a



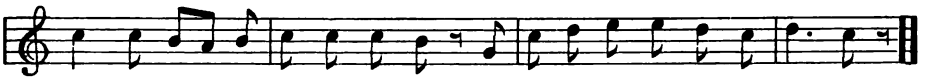
ram's horn, Sing i - vy, sing i - vy; And sowed it all o - ver with



one pep - per - corn, Sing hol - ly, go whis - tle, and i - vy! I



har-rowed it with a bram - ble bush, Sing i - vy, sing i - vy; And



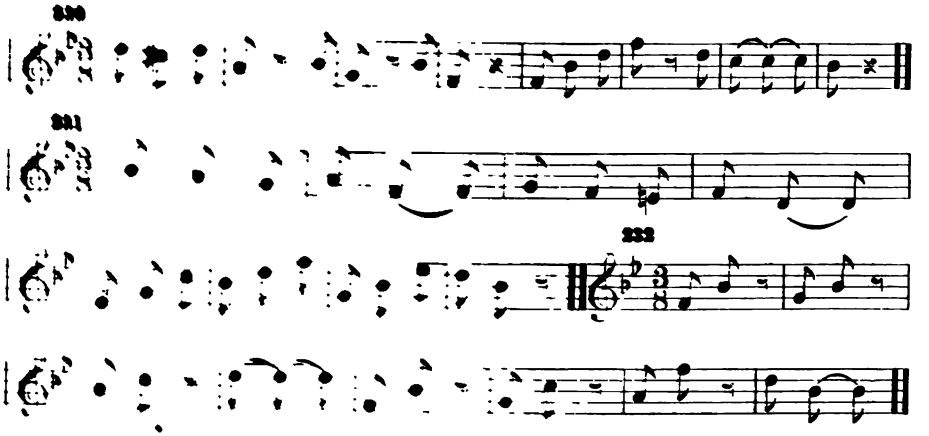
reaped it with my lit - tle pen-knife, Sing hol-ly, go whis- tle, and i - vy!

Mel. Second Rd.

Multiple Beat and Rests.

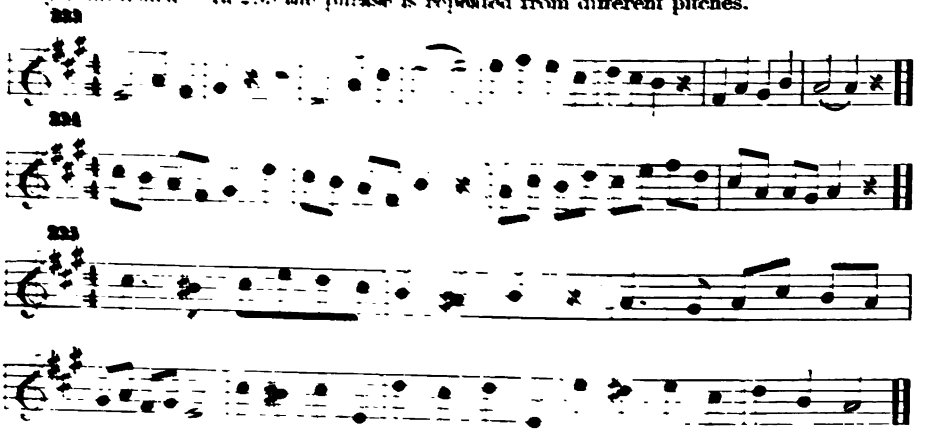
♩ = ♪ ♪ ♩. = ♪ ♪ ♪

Repeat until the study is rendered gracefully with one beat for each measure. This is a preparation for the free interpretation of six-eight meter with two beats to the measure.



Study in Interval and Rhythm.

Note carefully the intervals in 283 and 284. Repeat until the melodic effect is fully established. In 285 the phrase is repeated from different pitches.



GOOD NIGHT.

F. A. Muth. C. A. Kern.

Rather slowly, with expression.

1. Good night, I bid you sweet good night, Ye dis - tant ones be - lov - ed! The stars come out to shed their light On both, so far re - mov - ed. I greet you in yon vale once more, And o'er and o'er, and o'er and o'er, And o'er and o'er, and o'er and o'er, and o'er and o'er, and o'er . . and o'er.

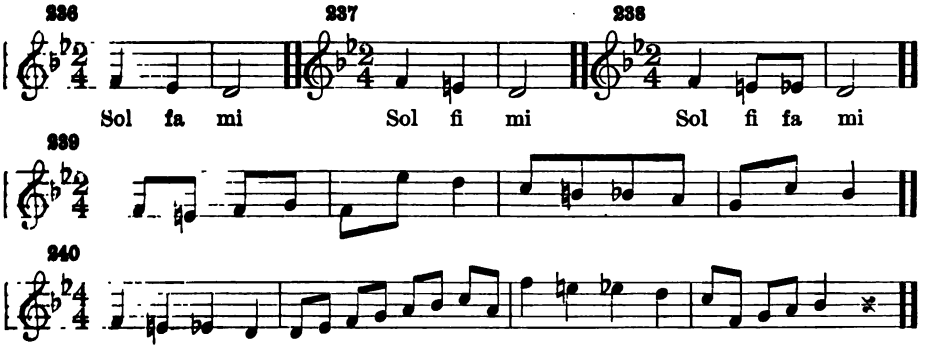
2. Right well I know, though ab - sent far, For me is some - one pray - ing; My moth - er kneels be - neath yon star, Her soft pe - ti - tions say - ing. I greet you, dis - tant vale, once more, And o'er and o'er, and

3. The tree - tops rus - tle in the wind, The brook - let dash - es light - ly, And to my moth - er voi - ces kind Are whis - per - ing that night - ly, I greet yon val - ley ev - er - more, And o'er and o'er, and

softer. *louder.* *retard.*

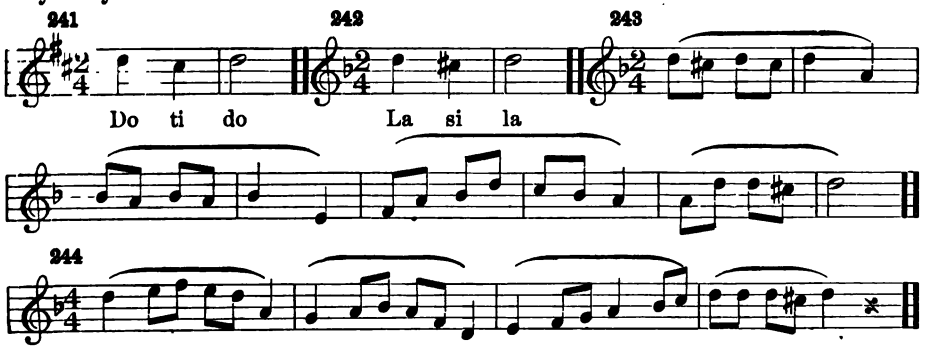
Chromatic Progressions Downward by Minor Seconds.

Sing Sol mi, then, Sol fa mi, then sol fi fa mi, repeating the tones until Sol and Mi are exactly in tune. The Fi and the Fa will soon be correctly placed if the first and last tones are correct. Study 240 is so distinctly a song that it will serve to fix the progression forever.



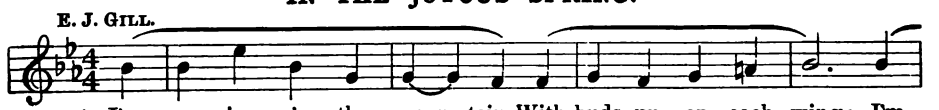
The Minor Mode.

See that each pupil can sing these melodies freely alone. Make careful preliminary study of the wide intervals.



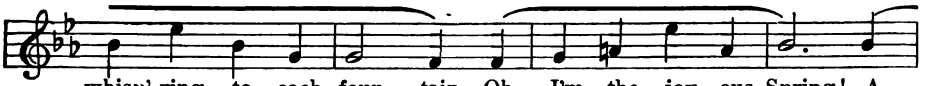
IN THE JOYOUS SPRING.

E. J. Gill.

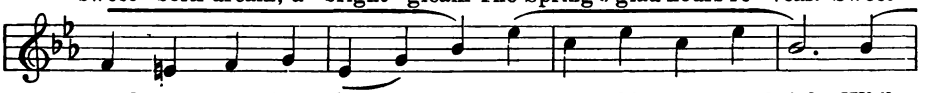


1. I'm com-ing o'er the moun-tain, With buds up-on each wing; I'm
2. The hearts that pin'd, by care entwined, Feel o'er their sor-rows steal, A

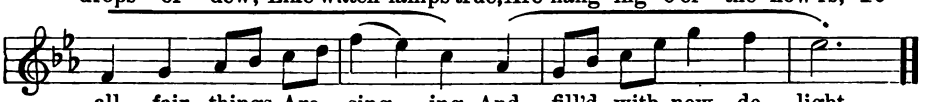
Mel. Second Rd.



whisp'-ring to each foun - tain, Oh, I'm the joy - ous Spring! A -
sweet - born dream, a bright gleam The Spring's glad hours re - veal. Sweet



round my steps I'm fling - ing A sun - shine, ev - er bright; While
drops of dew, Like watch-lamps true, Are hang- ing o'er the flow'rs, To

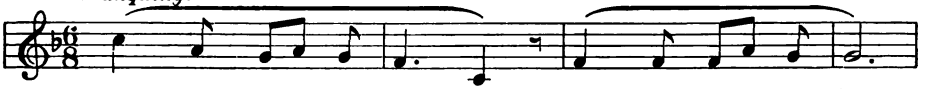


all fair things Are sing - ing, And fill'd with new de - light.
call their bloom From winter's gloom To wel- come Spring's glad hours.

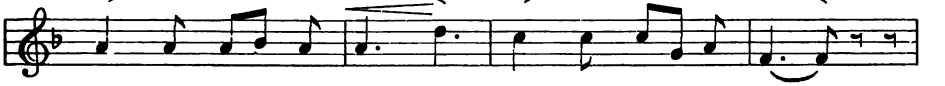
EVENING HYMN.

FRANZ ABT.

Tranquilly.



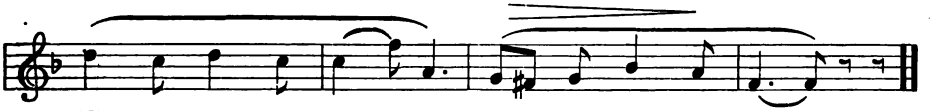
1. Eve - ning spreads her man - tle O - ver lake and lea,
2. Now all na - ture slum - bers, In the si - lence blest,
3. Free from thought of dan - ger, Now, my sleep I take,



Now, while all is si - lent Let me tran-quil be!
While thou watch-est o'er me Sweet will be my rest!
Till, with Thy glad sun - shine, In the morn I wake.

louder.

Heed my child - ish sor - row, Fa - ther, hear my pray'r,
How can ill be - fall me, Lord, when Thou art near?
Then will I a - rouse me, Sing new songs of praise



All my faith re - pos - es In Thy heav'n - ly care!
While Thine an - gels guard me What have I to fear?
For the bound- less mer - cy Thou show'st me al - ways!

CATCH ME.

ELLIS WALTON. R. B. ADDISON.

Merrily, not too loud.

1. Catch me, catch me if you can, Lit - tle Miss or
2. Catch me, catch me while you may, On - ly don't be
3. If you catch me, lit - tle boy, I must for - feit

1. Catch me, catch me if you can, Lit - tle
2. Catch me, catch me while you may, On - ly
3. If you catch me, lit - tle boy, I must

lit - tle man; Round and round the room we run;
rough, I pray; Gen - tly, gen - tly! I de - clare
you a toy; If you catch me, lit - tle Miss,

Miss or lit - tle man; Round and round the room we
don't be rough, I pray; Gen - tly, gen - tly! I de -
for - feit you a toy; If you catch me, lit - tle

louder.

Is not this a bit of fun? . . . . .
You have o - ver - turned a chair! . . . . .
I shall pay you with a kiss. . . . . .

louder.

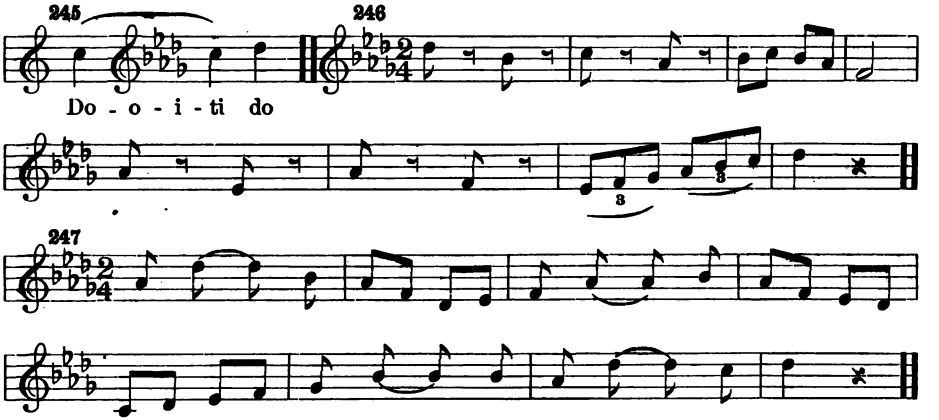
run; Is not this a bit of fun?
clare You have o - ver - turned a chair!
Miss, I shall pay you with a kiss.

Study of Rests and Syncopation.

♩ ♩ = ♪ ♪

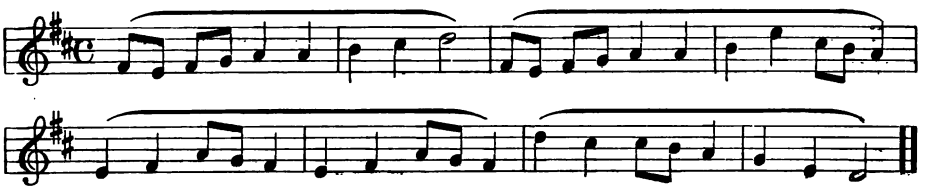
Note that Study 246 is to be sung in a smooth, simple manner. The rests indicate that the tones are to be short and detached, not jerky and over-accented.

Study 247 introduces syncopation. All syncopations are made easy by regarding the syncopated tone as a combination of two shorter ones. Note that the tied eighth notes are equivalent to a quarter note. First sing the eighths separately, then join them.



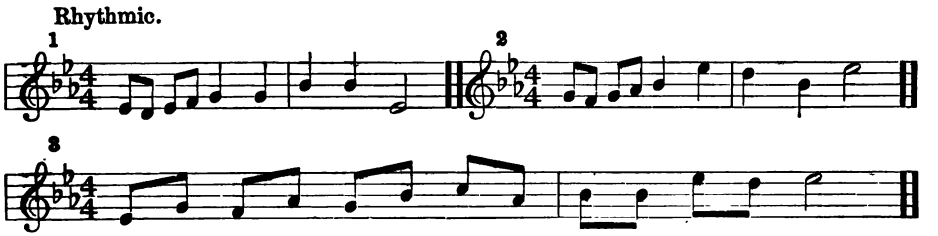
NORWEGIAN MELODY.

EDVARD GRIEG.



Dictation.

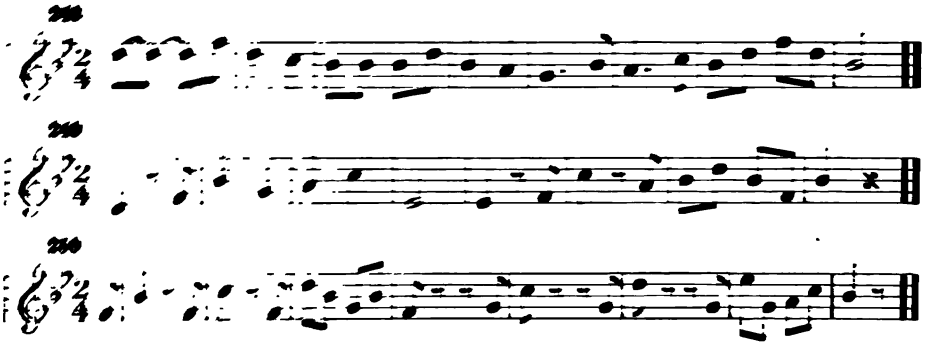
Rhythmic.



Mel. Second Rd.

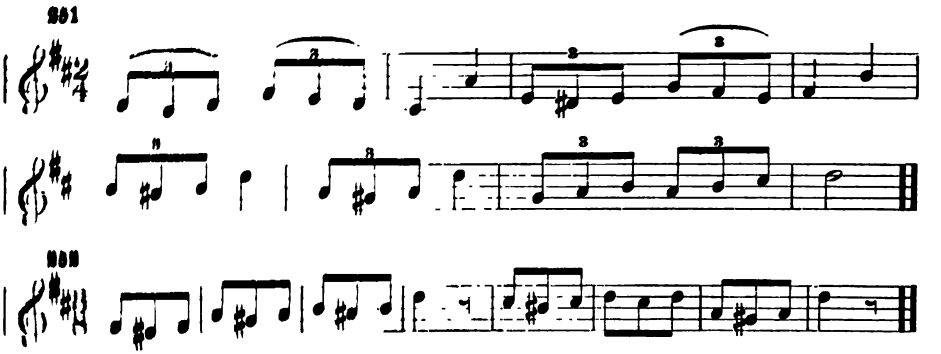
The Dotted Note.

Study of the dotted note. In No. 248 a rest stands in the place of the dot. Sing the first measure of No. 248, then simply make the tone for the dotted note a little shorter, and the effect of the first measure in No. 249 is secured.



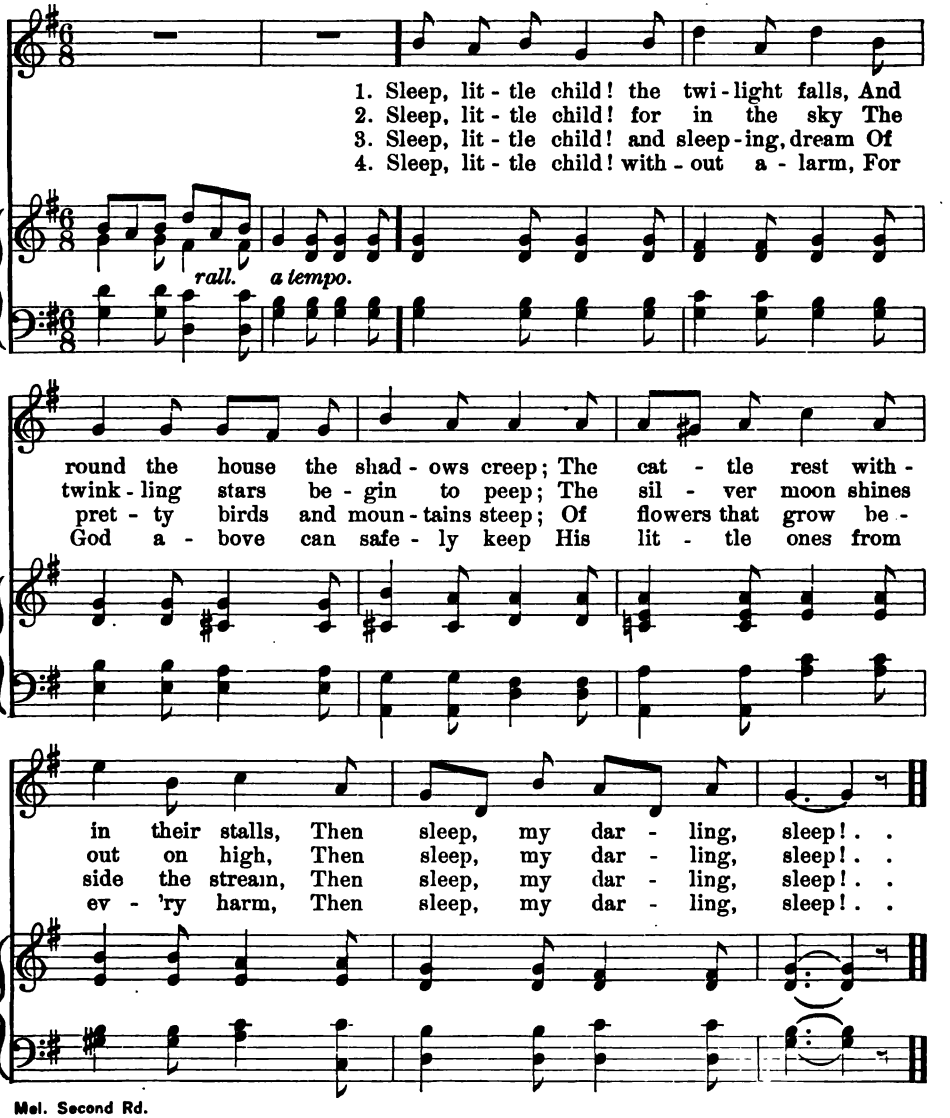
The Triplet.

The triplet in two-four prepares the way for the easy reading of six eight meter. Study these exercises in their relation to each other.

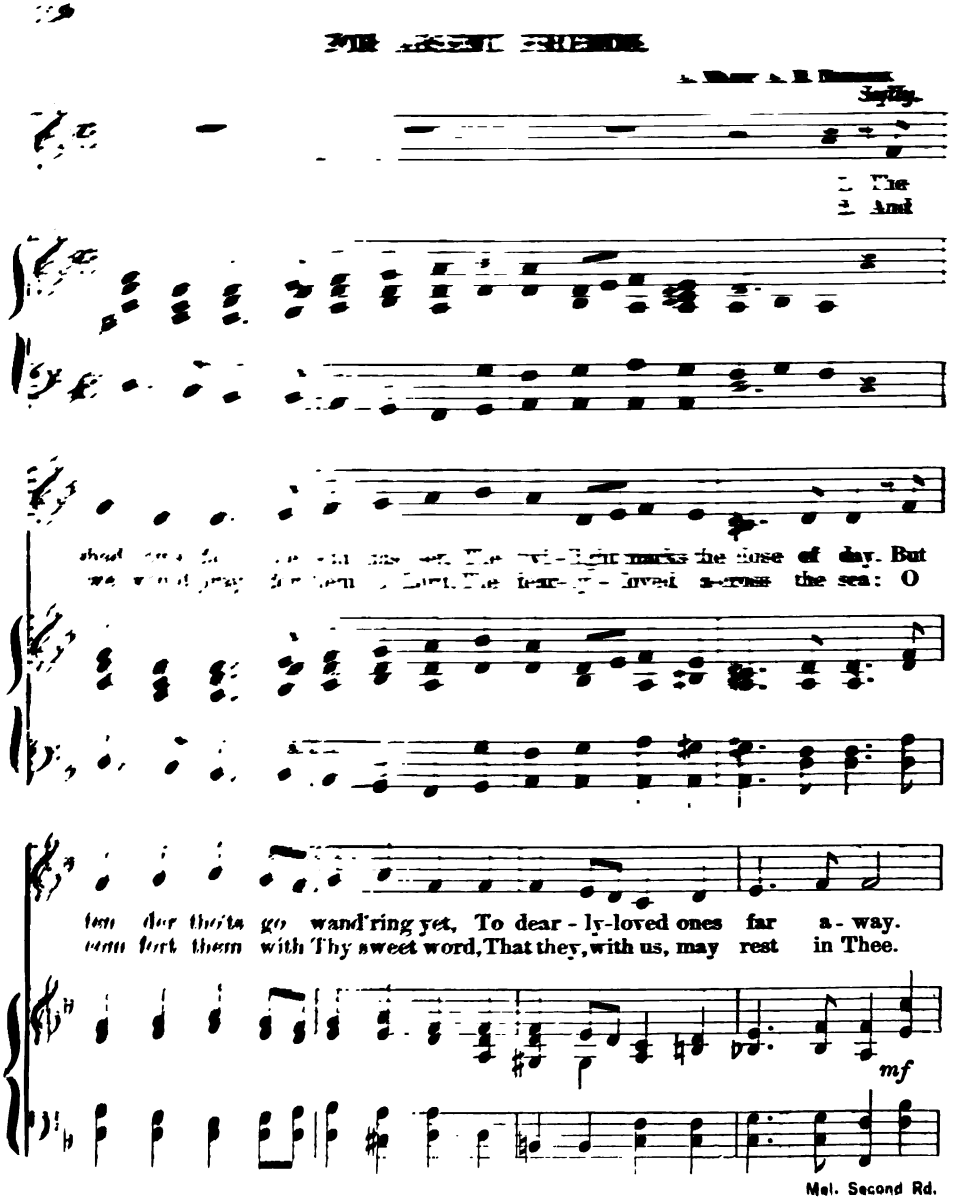


SLEEP, LITTLE CHILD!

Words adapted from the French. B. MANSELL RAMSEY.



Mel. Second Rd.



[illegible]

[illegible]

Sadly.

1. The
2. And

[illegible] marks the close of day. But
[illegible] the sea: O

ten der tho'ts go wand'ring yet, To dear - ly-loved ones far a - way.
com fort them with Thy sweet word, That they, with us, may rest in Thee.

mf

Mel. Second Rd.

a little louder.

On oth - er shores in dis - tant lands, Where
O glo - rious Shep - herd of Thy sheep, Whose

mf

oth - er seas roll deep and blue, They, pray - ing, lift up
ten - der love can nev - er cease; By night and day Thy

ho - ly hands, That Thou mayst keep us strong and true.
vig - il keep, Un - til we meet at length in peace.

Mel. Second Rd.

CHRISTMAS SONG.

ADOLPH MORAHT. CAROLINE WINCHERN.

Softly, with clear tone.

1. Christ-mas, Christmas, thy re - turn - ing Wakes the tide of song and
2. Be we poor or be we low - ly, He the Just one, ev - er

yearn-ing, I would mount where an-gels sing. Now each lov - ing heart up -
ho - ly, Will ac - cept our hum - ble pray'r. He Who pow'r e - ter - nal

rais - es, Car - ols bright of joy and prais - es, Grate - ful
wield - eth, Ev'r - y ten - der thing He shield - eth, He will

retard.

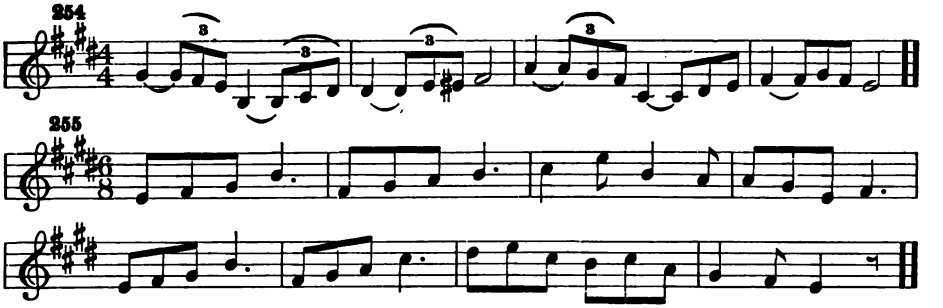
songs to thee we bring, grate - ful songs to thee we bring.
keep us in His care, He will keep us in His care.

Rhythm.

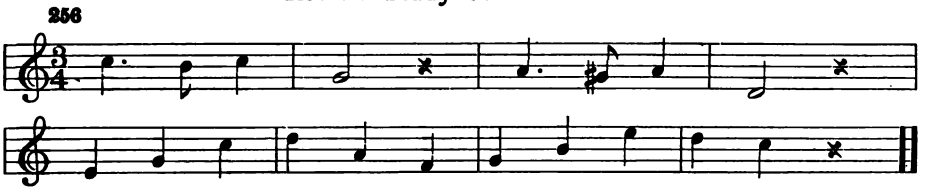
The melodies are strong and very easily memorized. The main point to be observed is the manner in which the pupil marks the meter. See that the beats are regular and that the accents are properly placed.

253

Mel. Second Rd

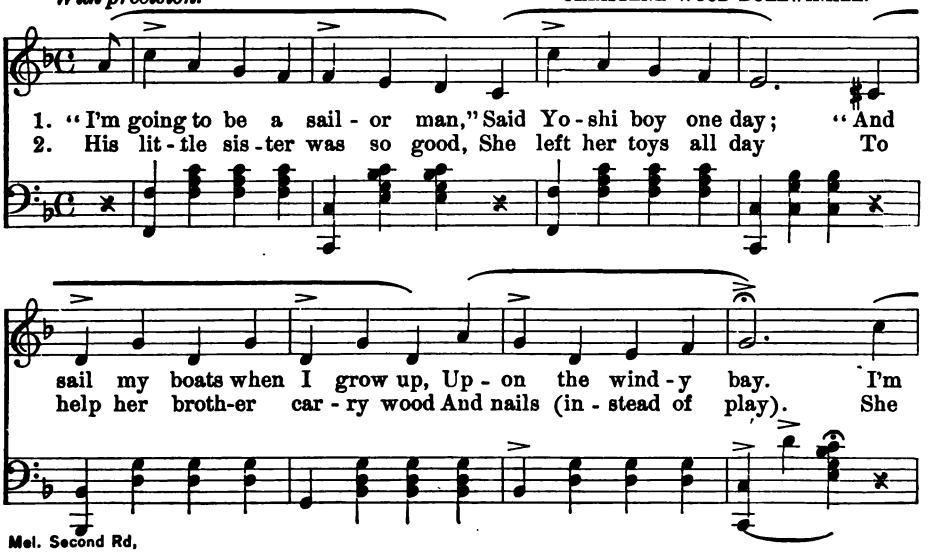


Review Study of Chromatics.

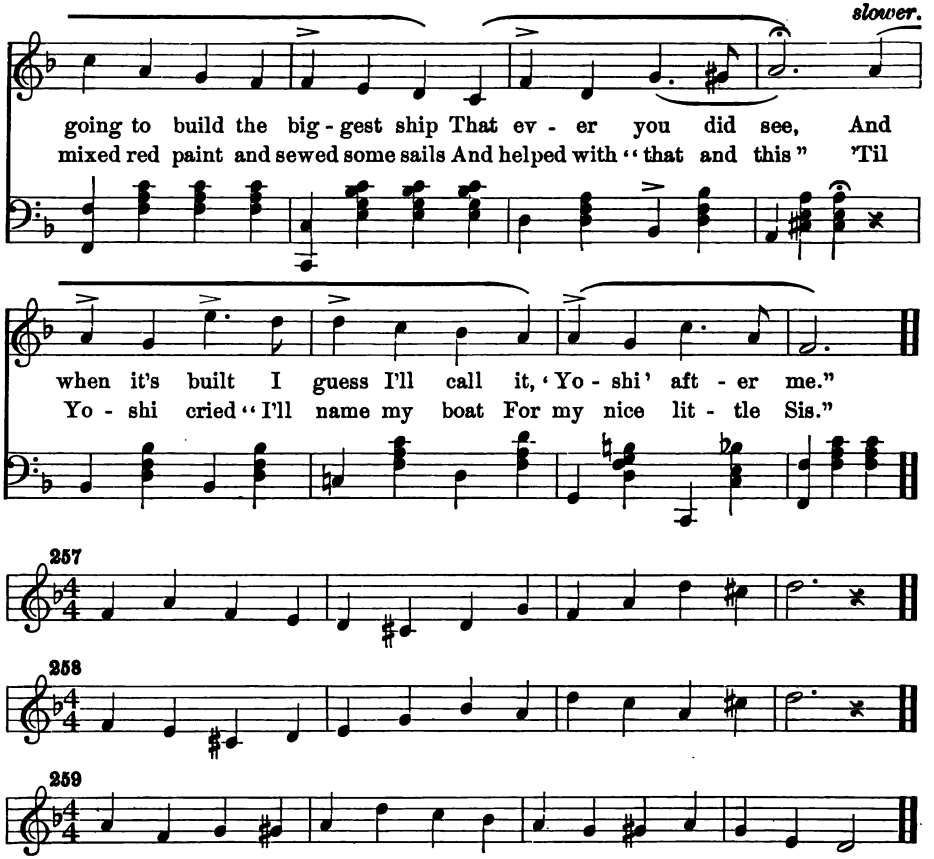


THE SAILOR MAN.

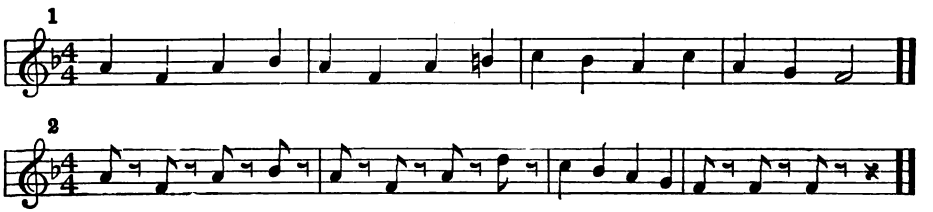
With precision. CHRISTENE WOOD BULLWINKLE.



Mel. Second Rd.



Dictation.



Mel. Second Rd.

LAUGHING WITH SUNLIGHT.

J. ANDRE.

Merrily.

1. Now laughing with sun-light the heav-ens are blue, The fields with gay
2. We play in the mead-ows and hear the birds sing; We see on the

louder.

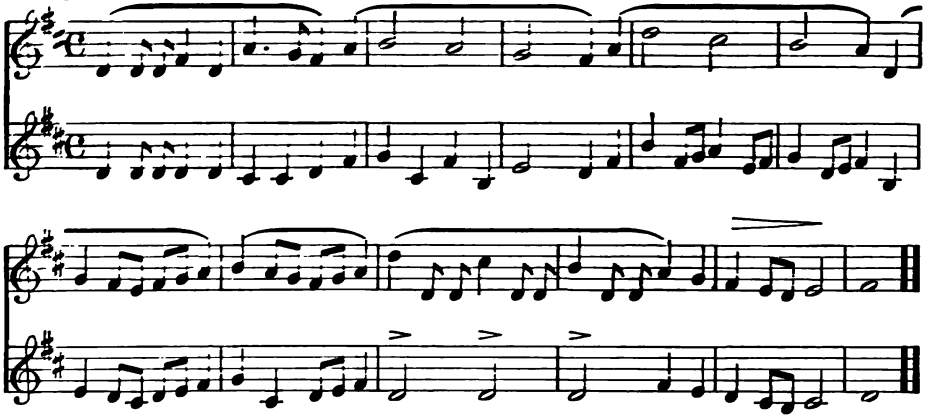
flow - ers are spring - ing a - new, With ver - dure and blos - soms the
hill - tops the glad - ness of spring. All na - ture is beam - ing with

or - chard grows fair, And larks with sweet mu - sic are fill - ing the air.
rap - ture and love, And sun - light comes smil - ing down from a - bove.

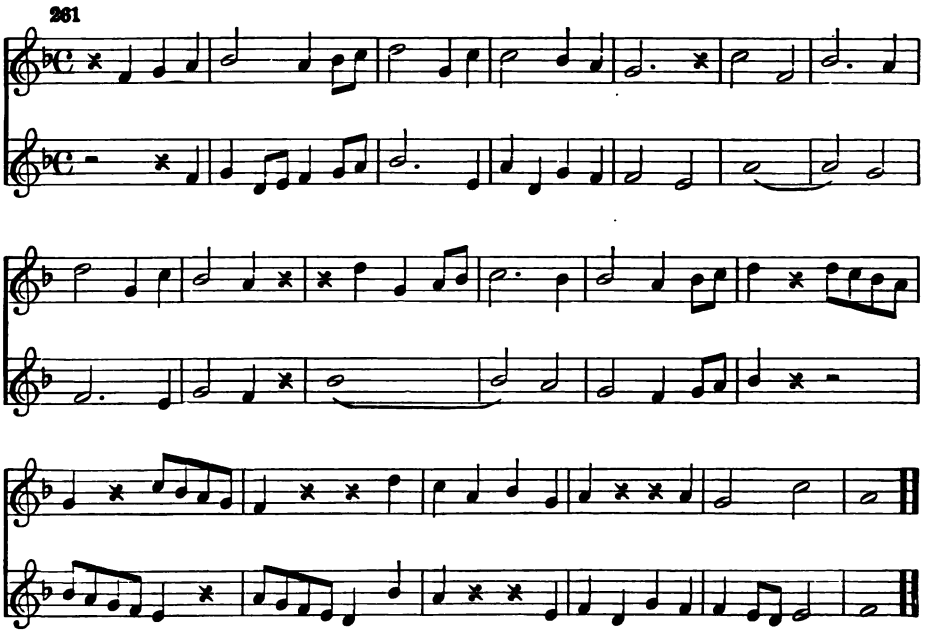
Mel. Second Rd.

Two-Part Studies.

260



261



MORNING SONG.

GEORGE B. NEVIN.

With devotion.

1. All you do, ... and all you say,
2. All your joys . . . . and griefs He knows,

1. All you do, and all you say, He can
2. All your joys and griefs He knows, Sees each

He can see, He can see and hear; . When you
Sees each smile, Sees each smile and tear; . When to

see, can see, He can see and hear; . When you work . . .
smile, each smile, Sees each smile and tear; . When to Him . . . .

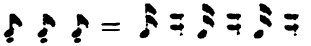
work and when you play, . . . Think the Lord is near.
Him you tell your woes, . . . Know the Lord will hear.

. . . and when you play, Think the Lord is near. .
. . . you tell your woes, Know the Lord will hear. .

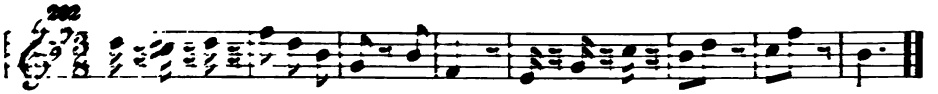
Mel. Second Rd.

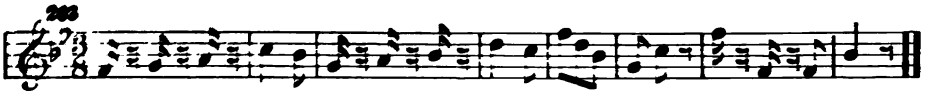
Studies in Three-Eight Meter.

The Sixteenth Note



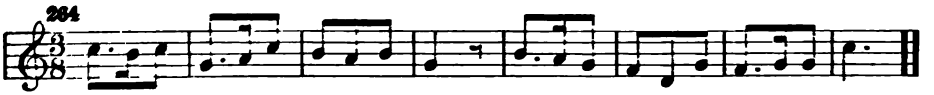
These studies require three beats to the measure. Practice the intervals in advance of the singing.

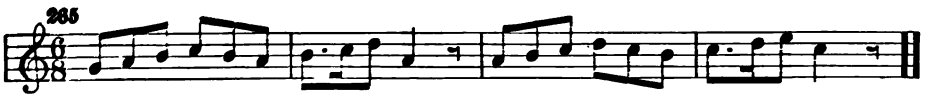


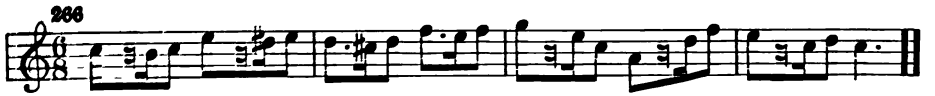


Studies in Rhythm.

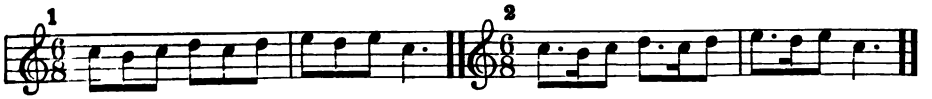
Study 264 should be mastered, giving three beats to the measure, afterwards give one beat; when the movement is fully felt, pass to Nos. 265 and 266, singing with two beats to the measure.





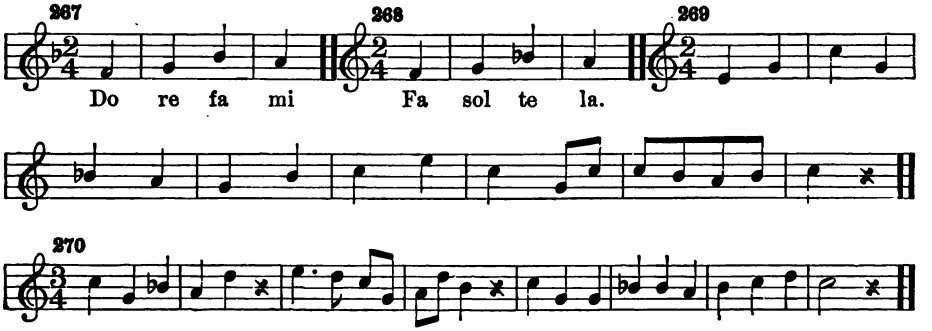


Dictation.

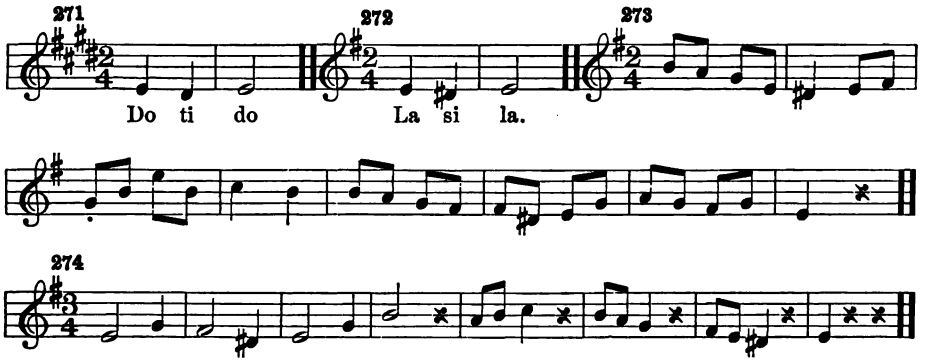


Study of Te from Sol.

Master the type forms Nos. 267 and 268. Study the intervals in the following melodies, and repeat until the tones are entirely familiar.

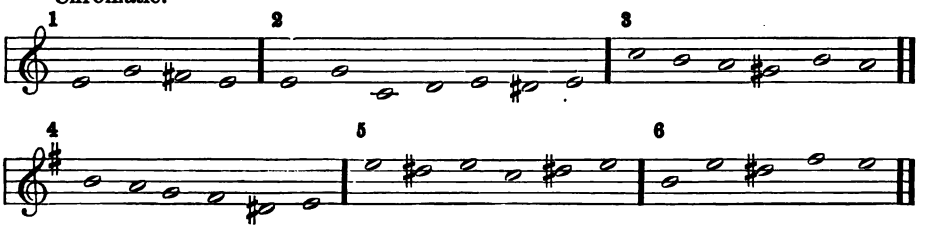


Exercises in Minor.



Dictation.

Chromatic.



GOD GUARD COLUMBIA.

Rev. Henry C. McCook, D.D. George B. Nevin.

1. Al - might - y Lord of All, The na - tions rise and fall At
2. From Thee the sa - cred fires Here kin - dled by our sires, Their
3. We bless Thee for the hand That led the he - ro band Who
4. What time the clouds of woe Hung o'er us dark and low, Thou,

Thy com - mand. Our fa - ther's Staff and Stay, Keep Thou their
fer - vor draw,— Faith and Fra - ter - ni - ty, Vir - tue and
made us free; For ev'r - y val - iant son Whose life our
Lord, wast near. Still be our Staff and Stay; Hear Thou Thy

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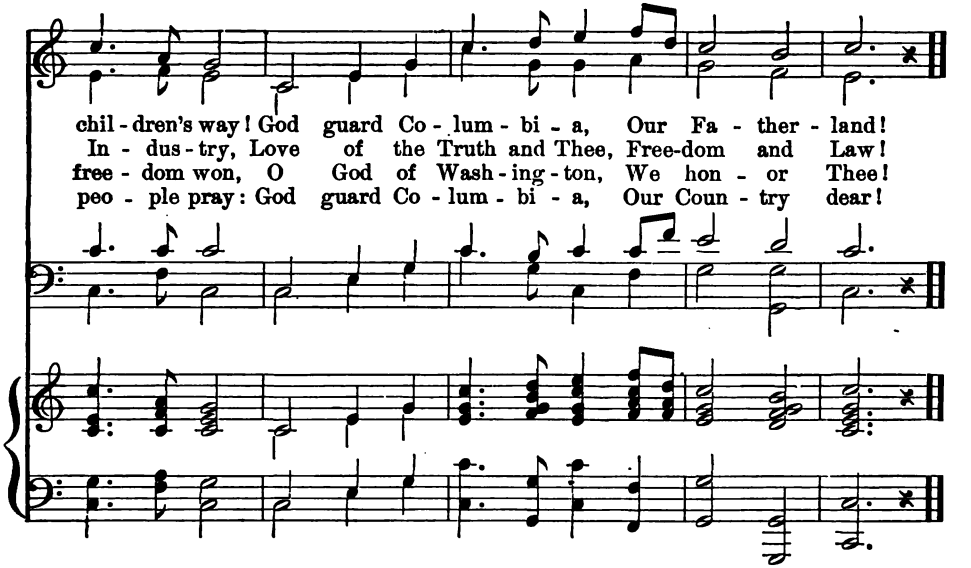
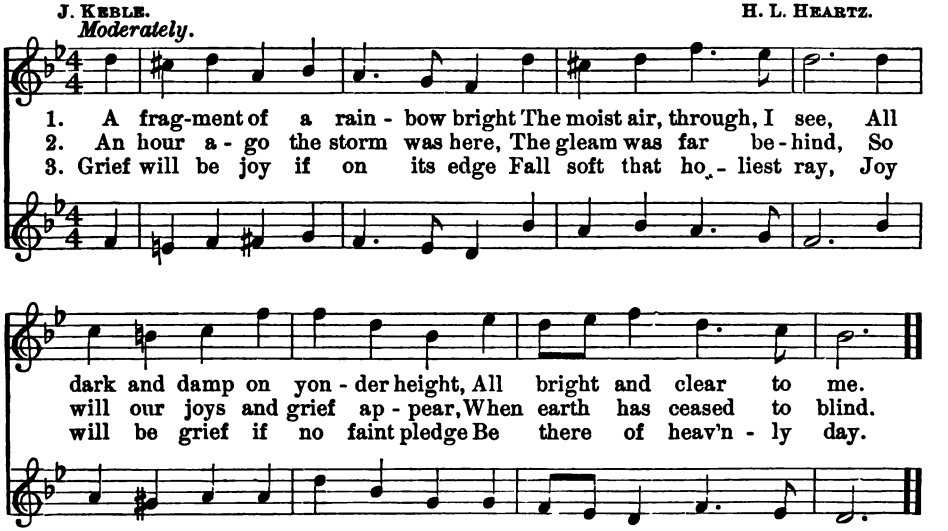


THE RAINBOW.

J. Keble. H. L. Hartz.

Moderately.



WASHINGTON.

W. A. HODGDON.

With expression.

1. To - day we meet thy praise to sing, Great Wash - ing - ton, our
2. For hap - py homes, for lib - er - ty, Great Wash - ing - ton, our

Wash-ing - ton, In song we'll let our voi - ces ring, O no - ble Washing-
Wash-ing - ton, The proud flag we a - bove us see, O no - ble Washing-

ton. Now peace does reign from sea to sea, We would thy grate-ful
ton. For all these things we hon - or thee, For 'twas thy guid-ance

chil-dren be, Un - self - ish, loy - al, brave like thee, O no - ble Washing - ton.
made us free, Thy courage made all foe - men flee, Our no - ble Washing - ton.

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Studies in Chromatics.

275

276

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AMERICA.

Rev. S. F. Smith. Henry Carey.

1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try thee, Land of the no - ble free,
3. Let mu - sic swell the breeze, And ring from all the trees,
4. Our fa - thers' God, to Thee, Au - thor of lib - er - ty,

Of thee I sing; Land where my fa - thers died, Land of the
Thy name I love; I love thy rocks and rills, Thy woods and
Sweet free - dom's song; Let mor - tal tongues a - wake; Let all that
To Thee we sing: Long may our land be bright With free-dom's

pil - grims' pride, From ev'r - y moun - tain side Let free-dom ring!
tem - pled hills; My heart with rap - ture thrills Like that a - bove.
breathe par-take; Let rocks their si - lence break, The sound pro - long.
ho - ly light; Pro - tect us by thy might, Great God, our King!

INDEX.

Page.		Poet or Source.	Composer or Source.
141	America	Rev. S. F. Smith	*Henry Carey*
20	Bed Time	Mildred Travers Anderson	*Daniel Protheroe*
58	Bingo was his Name		*Popular Melody*
61	Birdie's Valentine	Sophia S. Bixby	*Fannie L. G. Cole*
124	Catch Me	Ellis Walton	*R. B. Addison*
76	Cheer Up	Eva Best	
40	Chorus of Spirits	George Darley	*Charles Fonteyn Manney*
32	Christmas Day	Alfred Scott Gatty	*H. L. Heartz*
68	Christmas Hymn, A	Eleanor A. Hunter	*Duane Street*
130	Christmas Song	Adolph Moraht	*Caroline Winchern*
112	Cottager's Lullaby		*W. W. Gilchrist*
48	Cradle Song		*German Folksong*
43	Cricket, The	William Cowper	*Anna Johnson*
60	Dance Song	Sophia S. Bixby	*Fannie L. G. Cole*
100	Dandelions in the Grass		*Grace Wilbur Conant*
15	Day Dawn		
24	Dreams		*Lady Arthur Hill*
22	Dusting Day	Mildred Travers Anderson	*Daniel Protheroe*
63	Evening		
81	Evening		
107	Evening		
123	Evening Hymn		*Franz Abt*
27	Evening Star, The	Hoffmann Von Fallersleben	*Robert Schumann*
4	Evensong		*Hamlin E. Cogswell*
19	Ever Faithful		
6	Fairy Painter, The		*Walter H. Aiken*
36	Fairy Ring, The		*Old Tune*
54	Flowers, The	Robert Louis Stevenson	*Carl Reinecke*
128	For Absent Friends		*A. Mary A. R. Dobson*
13	Fox and Goose		
102	Gaelic Cradle Song		*J. H. Hahn*
58	German Melody, A		*Franz Mair*
43	Giving Thanks		
138	God Guard Columbia	Rev. Henry C. McCook	*George B. Nevin*
5	Good-by, Good-by to Summer	William Allingham	*Arthur Horton*
42	Good Morning, Robin	Charles E. Jackson	*William Arms Fisher*
121	Good Night	F. A. Muth	
18	Hedge Roses	Translated from J. W von Goethe	*Franz Schubert*
17	Hobby Horse		*German Folksong*
19	Hot Cross Buns		
9	Industry		*Swedish Folksong*
122	In the Joyous Spring	E. J. Gill	

Mel. Second Rd

Page.		Poet or Source.	Composer or Source.
117	It is not always May	H. W. Longfellow	
34	Lady-Bird		*German Folksong*
133	Laughing with Sunlight		*J. Andre*
64	Learning to Sing		
69	Little Boy's Dream, A		
67	Little Doves, The	Rev. John Henry Hopkins	
105	Lullaby	J. G. Holland	*H. L. Heartz*
36	Lullaby Song	Lucy Creemer Peckham	*J. H. Hahn*
23	Marching		
30	May Time		*Walter H. Aiken*
70	Merry are the Bells		*John Hyatt Brewer*
88	Merry is the Gypsies' Life	A. J. Foxwell	*Franz Reiff*
115	Mill, The	Miss Mulock	*G. W. Chadwick*
96	Months, The	Sarah Coleridge	
109	Morn, The	James Sneddon	
97	Morning Bells		
65	Morning Breaks, The		*Felix Mendelssohn-Bartholdy*
75	Morning Song		
135	Morning Song		*George B. Nevin*
62	Mower's Song, The		*German Air*
83	My Creed	Eben E. Rexford	
50	My Little Pussy		*W. A. Hodgdon*
31	Norwegian Melody, A		*Carl Warmuth*
77	O, Bun, Bunny Rabbit White		*Carl Reinecke*
90	October Chat, An	Edith Austin	
59	Out of Doors		
8	Picnic, The	Florence Hoare	*Joseph L. Roeckel*
38	Pirate Story	Robert Louis Stevenson	*Daniel Protheroe*
72	Playtime		*Joseph L. Roeckel*
14	Primroses		
139	Rainbow, The	J. Keble	*H. L. Heartz*
39	Return of Spring		
98	Robin, The	Harriet Fairchild Blodgett	*Margaret Ruthven Lang*
51	Robin Redbreast	Old Cradle Song	
131	Sailor Man, The		*Christene Wood Bullwinkle*
82	Singing	Robert Louis Stevenson	*Carl Reinecke*
127	Sleep, Little Child	Words adapted from the French	*B. Mansell Ramsey*
93	Slumber, Lovely Child		
94	Snow, The	Florence Hoare	*Dr. Charles Vincent*
16	Snowflakes		*Frederic H. Cowen*
26	Snowflake Dance, The		*Grace Wilbur Conant*
49	Snow-Time		*Anna Johnson*
118	Song of the Snowflakes	Anon	
52	Spring's Greeting		*Felix Mendelssohn Bartholdy*
97	Stars, The		
78	Stream, The	Byron Williams	*H. L. Heartz*
89	Summer Days		
92	Summer Days are Coming		

Page.		Poet or Source.	Composer or Source.
119	Sing Ivy	Nursery Song	*H. L. Heartz*
103	Summer Sun, The	Mary Howitt	
3	Summer-Time	William Allingham	*Charles Fonteyn Manney*
28	Sunrise Wakes the Lark, The	Christina Georgina Rosetti	*H. Clough-Leighter*
110	Thanksgiving	Anon.	*Ada J. Morse*
44	There was an Old Woman of Leeds		*John Hyatt Brewer*
106	Thy Kingdom Come	Frances R. Havergal	*Alberto Randegger*
15	Twinkle, Twinkle, Little Star	Jane Taylor	*J. W. Elliott*
73	Violet, The	Adolph Schultz	*Carl Reinecke*
56	Waning Moon, The	Jean Ingelow	*Charles Fonteyn Manney*
140	Washington		*W. A. Hodgdon*
46	Welcome to You, Birdie		*Richard Strauss*
74	What Does Little Birdie Say		*Arthur Foote*
80	When Leaves are Green	Florence Hoare	*Joseph L. Roeckel*
79	Whistle and Hoe	Anon	
104	Winds, The		
84	Winter Breakfast, A		*Lady Hill*
7	Winter Song, A		
10	With Mother	Florence Hoare	*Joseph L. Roeckel*
25	Work and Play		*French Air*
50	Yonder	From the German of Dieffenbach	*Amelie Felthensal*